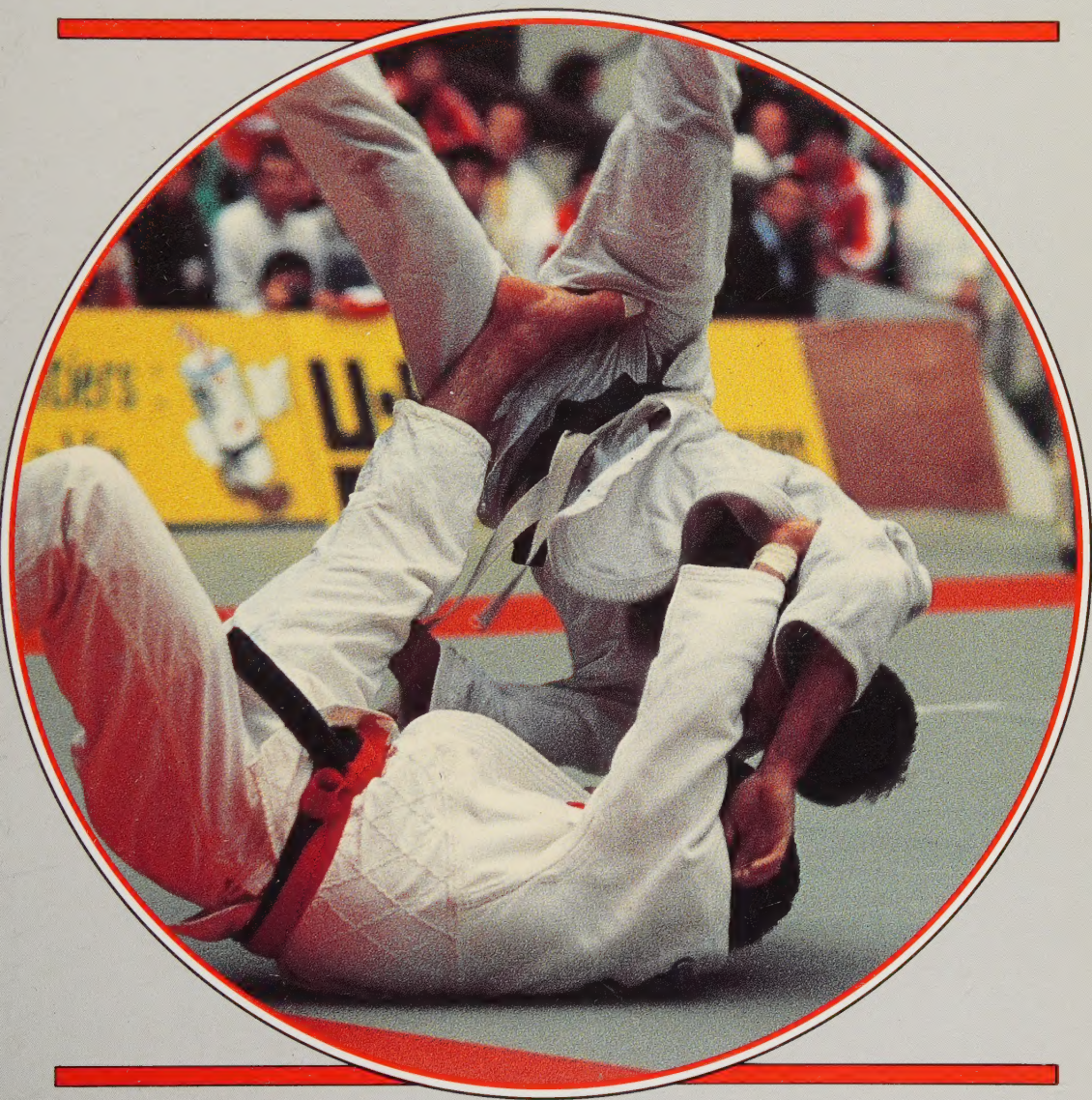



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TOMOE-NAGE

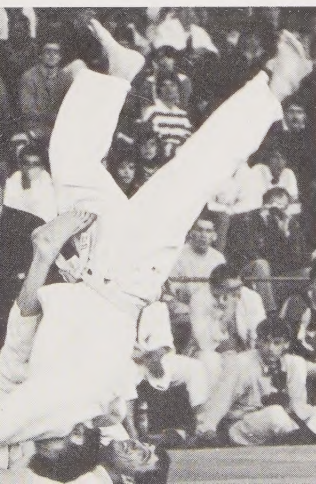
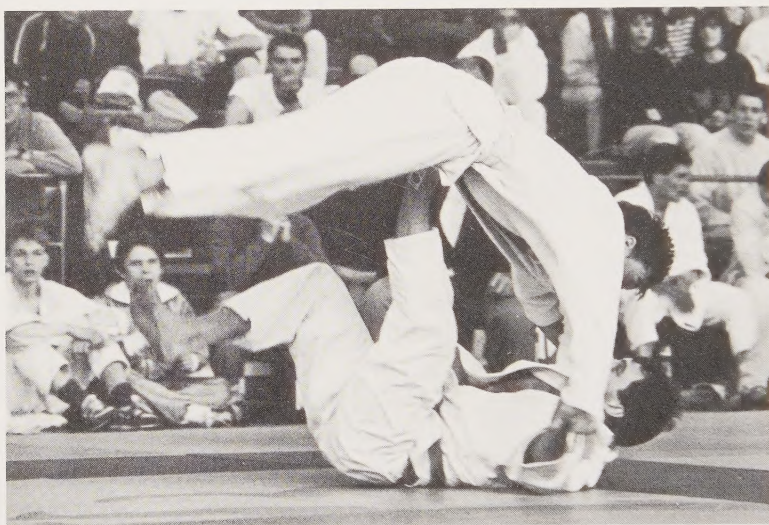
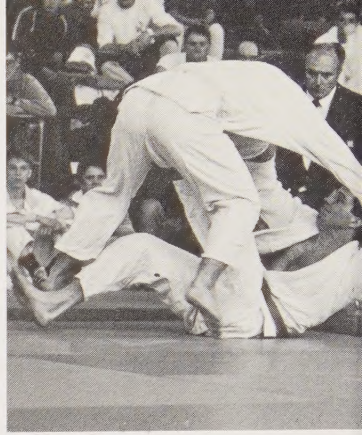
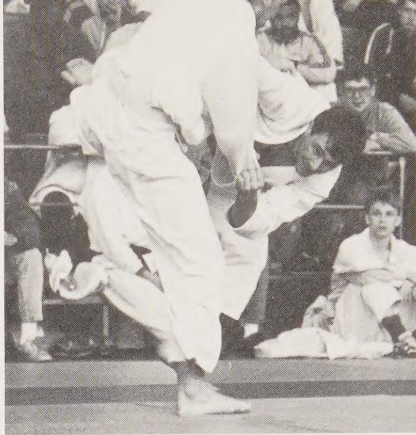


KATSUHIKO KASHIWAZAKI



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Tomoe-nage



TOMOE-NAGE

JUDO MASTERCLASS TECHNIQUES

KATSUHIKO KASHIWAZAKI



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The self-defence photos were taken in England by Edward Ferrie, with Paul Ajala performing the techniques. Both are members of The Budokwai in London where I taught for a year, and both have trained at the IBU.

The contest shots come from the portfolios of David Finch, Britain's foremost judo photographer, and Edward Ferrie. The cover photographs are also by David Finch.

Special mention must be made of another member of The Budokwai, Tony Smith, who designed the book.

To all these people, I offer my thanks for their generosity, their time and their expertise, without which this book would not have been possible.

The following are translations of the Japanese appearing on pages 7, 15, 23, 39, 43, 53, 57 and 75.

1. Jū yoku go o seisu (softness can overcome hardness).
2. Tomoe-nage.
3. Yoko-tomoe-nage.
4. Renraku-wazu.
5. Furiko-tomoe-nage.
6. Seiryoku zenyo.
7. Yoko-tomoe-nage.
8. Ippon judo.

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Foreword

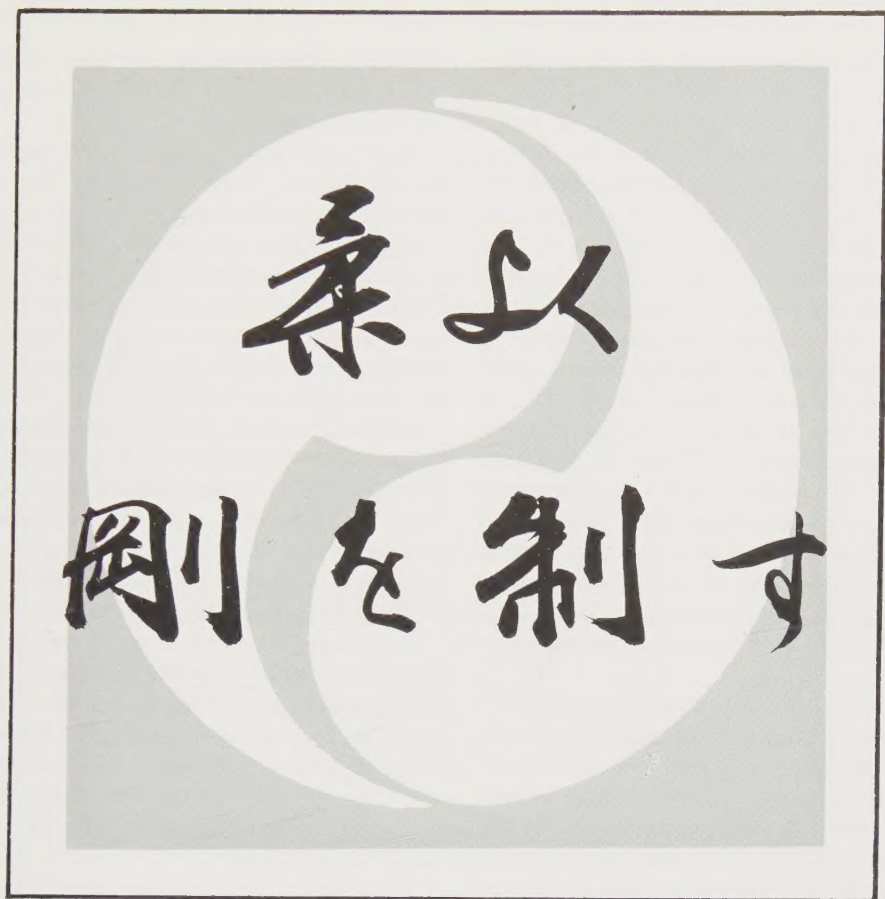
Although tomoe-nage is listed in the *Gokyo*, no mention is made there of its modern development: *yoko-tomoe-nage*. While in books written relatively recently the term *yoko-tomoe-nage* is still not used, pictures in a book such as *Best Judo* clearly illustrate a side sacrifice attack. In fact it is only in the last twenty years that *yoko-tomoe-nage* has appeared in the competitive arena – Takao Kawaguchi, the 1972 Lightweight Olympic Champion, was its first international exponent. But in that time *yoko-tomoe-nage* has completely overtaken the traditional technique: it has been estimated that in top competition some eighty per cent of tomoe-nage attacks are now, strictly speaking, *yoko-tomoe-nage*. It is a clear example of the healthy regenerative state of judo in the twentieth century that such a major innovation can occur, even if it took a long time to be recognised as a technique in its own right.

No one has been more closely associated with tomoe-nage in general and *yoko-tomoe-nage* in particular than Katsuhiko Kashiwazaki,

1981 Featherweight World Champion, and five times All-Japan weight category champion. Not only did he use the technique throughout his extensive competitive career but he developed a unique variation, which he called with characteristic poetry *furiko-tomoe-nage* (pendulum tomoe-nage), and which he used successfully against Nicolae of Romania for the world title.

Now a respected teacher at the International Budo University, Katsuura, Japan – most of the photographs for this book were taken in the main dojo there – Kashiwazaki looks at his favourite technique in the most comprehensive manner possible, considering not only a wide variety of attacks, but also take-downs and defences. His experience of teaching in the West as well as Japan makes him uniquely suited for his task, and the result is likely to be a classic of judo literature.

Nicolas Soames
Masterclass Series Editor



Tomoe-nage: a Personal View

I was ten years old when I started learning judo in my home province of Iwate. I was small and light for my age, and like most such boys in Japan, started learning *seoi-nage*. It is a useful throw for a beginner because it teaches all the basics such as breaking of balance, grips, pull and body positioning. When I went to high school I was still only 165cm tall, and weighed just 56 kilos, so *seoi-nage* was naturally my *tokui-waza*.

However, between the ages of 16 and 18, I

broke my right elbow three times, and I could no longer use *seoinage*. I could still do *newaza*, which I really enjoyed, but for a long time I didn't really have a strong throwing technique. At the Tokai University I used to do *kouchi-gari* and *ouchi-gari*, and I also worked on *tomoe-nage*, which was normal for someone like me who was very interested in groundwork, although this was mainly as an entry to *newaza*.

Gradually however, I became more

interested in the throw itself. At first I studied *hon-tomoe-nage*, but when I was about 19, I began to be more acutely aware of other tomoe-nage possibilities, and particularly the kind of *yoko-tomoe-nage* used so effectively by Takao Kawaguchi of Meiji University. It looked spectacular, and Kawaguchi had made it work extremely successfully for him in top-level university and international competitions. I didn't quite know how he did it, but I realised that he attacked from a side-ways position, and I started to practise, in *nage-komi* and in *randori*, the Kawaguchi style as I remembered it. It even worked now and again in *randori*, and I was lucky in having a very good *nage-komi* partner, so that I had a good feeling for the general movement from quite an early stage. Essentially though, it was a process of discovering for myself rather than copying from someone else.

I began to use it in competition too – in inter-university matches, in small area competitions and even in *sambo* events. Like all tomoe-nage specialists I had to learn by trial and error how to use it without incurring a penalty for 'dropping' if it failed, and I had my share of penalties in the early days. But it was a throw I felt increasingly akin to – not least because it serves a light person well when he faces a much heavier and larger opponent. In Japanese dojos, you must be prepared to practise with *randori* partners of all sizes; and the most popular competitions are the university team events which are not broken into weight classes.

As the years passed I became a regular member of the Tokai University team, even though I was a lightweight. I seemed to do well against the heavyweights, and tomoe-nage proved effective time and time again. When I was 22, I fought in the All-Japan Team Championships, and threw the current World University Openweight Champion

with *furiko tomoe-nage* and then armlocked him, even though at 120 kilos, he was exactly twice my weight.

Two years later I was in the team that toured France, Spain and Italy, and *furiko tomoe-nage* turned out to be just as useful against European players. My tally at the end of the twenty competitions over a forty day trip was five draws, one loss and fourteen wins – mainly from tomoe-nage. It was confirmation, if I needed it, that tomoe-nage was to be very much my *tokui-waza*.

And so it proved. By the time I reached the World Championships in Maastricht, Holland, in 1981, *furiko tomoe-nage* was as much my trademark as my groundwork. I felt confident that even if I had never used it against an opponent before, I could rely on it for a score. I turned Thierry Rey, the Olympic Champion, with it, for a *yuko*, before going on to win with *yoko-shiho-gatame*. In the final against Nicolae of Romania, I used it once again, right at the start. It was so effective and the impetus created was so powerful that Nicolae spun too far and again only *yuko* was scored – but I went on to hold him down anyway.

There are many reasons why I took to tomoe-nage, and particularly to *yoko-tomoe-nage*. For one thing, it is relatively easy to throw big people with it because while opponents are reluctant to be moved forwards and backwards, they are prepared to be moved sideways, which brings them on to the throw. Also, there is generally no counter to *yoko-tomoe-nage*. Finally, the technique is a perfect example of Kano's adage, 'softness overcomes hardness', and what's more, it is a beautiful throw to watch, as well as to perform.

In a curious way, therefore, I am glad that I broke my elbow all those years ago. Had I not done so, I would probably never have become world champion.



A History of Tomoe-nage

Jigoro Kano was just 23 when he founded Kodokan Judo in 1882. It proved to be remarkably durable and yet also amenable to change, so that within one hundred years it became a truly international sport.

However, in those early years Kodokan Judo was, in many ways, really just another *ju-jitsu ryu*, or school. Kano had clear ideas as to the purpose of his new school in terms of education. He saw that the martial arts could be used in many ways – for improving health

and physique, as a stimulating recreation, and to build character – which gave it a much wider scope than the more severe original schools.

In the *ju-jitsu ryu*, the object was principally *shugyo*, or ascetic training, and the means to achieve this was a catalogue of uncompromising fighting techniques. The aim of *ju-jitsu* was to overcome an opponent using the techniques of the school. Many of these were so dangerous – with the full panoply

of *atemi* (blows), *kansetsu-waza* (joint locks) and *shimewaza* (strangles), in addition to throws – that the major practice had to be *kata*, or pre-arranged forms. Even then, beginners still had to watch out for themselves because there was no built-in tradition of looking after novices.

Yet although Kano's educational principles were somewhat different – and his decision to introduce formal *ukemi* (breakfall) training, and ban punches and kicks, quite novel – his techniques were traditional ones from the ju-jitsu schools he studied, both in person and from documents.

Ju-jitsu schools began in the fifteenth century and were a strong force by the seventeenth century. By the closing decades of the nineteenth century they had declined, but there were still some 175 different schools in

existence. Kano studied at the Tenjin Shinyo Ryu – principally a groundwork school – and the Kito Ryu, which concentrated on throwing techniques. It was from the Kito Ryu that he took the idea of *randori*, or free practice, which has made judo so popular.

He also read the scrolls of other schools – whenever he could obtain access to what were then regarded as secret scrolls – and his studies show that virtually all the schools which incorporated throwing techniques possessed some kind of *tomoe-nage*, though they may have called it by a different name. Some called it *ke-gaeshi* or kick turn, or *ke-age*, kick lift. The techniques varied slightly, from *kata-ashi tomoe-nage* for the traditional one-leg tomoe, to *yoko-tomoe*, which took the opponent to one side. There was also *shime-tomoe*, which took an opponent down and strangled him, and even a *juji-tomoe*, which ended in an armlock.

Just how far back the history of tomoe-nage goes can be seen in a remarkable Dutch book written by a sailor and published in 1674. The sailor had visited Japan briefly, and had also taken some lessons from a Japanese sailor he encountered on his travels. Featured among a variety of throws is a clear tomoe-nage demonstrated over a sequence of three pictures – with the throwing foot clearly aiming for the testicles!

Kano clearly appreciated the value of tomoe-nage, and listed it in the *Gokyo*, his catalogue of the forty principal throws: it appears in the third section, between *harai-tsuri-komi-ashi* and *kata-guruma*. One of the most prominent specialists in the throw in those early Kodokan days was, ironically, one of the Kodokan Judo's strongest opponents, Nakamura, though the judo records suggest that it proved ineffective in his crucial match against Saigo.

Nevertheless it continued to be popular as judo evolved into its present form. Just how widespread its use was can be seen by the results of the early All-Japan Championships,



Fig 1 Tomoe-nage as depicted in a Japanese ju-jitsu text-book.

II Deel



Fig 2 The first known demonstration of tomoe-nage in Europe is recorded in these copper engravings of 1674. The unsportsmanlike position of the throwing foot is to be avoided in the dojo.

fought with age categories, but no weight divisions. Genji Ogata, who was eventually graded to 9th Dan, was a member of the Kyu Shin Ryu, a ju-jitsu school, although he had obviously practised Kodokan judo as well. A tomoe-nage specialist, he won the final in the first All-Japan Championships (*Zen Nihon Senshiken*) in 1930, in the 38–44 age group.



Fig 3 Tomoe-nage demonstrated by an early instructor of ju-jitsu in England, S.K. Uyenishi: 'One of the most effective and most showy throws in Ju-jitsu . . .'

The following year, Kyutaro Kanda, who was also to become a 9th Dan, won the 30–38 category with tomoe-nage. He too was a member, principally, of another ju-jitsu school, Yoshin Ryu, in addition to his Kodokan activities. The same year, Shinmen Takahashi won the 38–44 category with tomoe-nage, after just 5 minutes 40 seconds of the 20 minute final.

It was significant that Kyuzo Mifune, the remarkable 10th Dan who became a legend in his own lifetime for his superb judo – despite weighing around 50 kilos – was a tomoe-nage specialist. He was particularly noted for his combination *tai-otoshi* into tomoe-nage.

In the second half of this century there have been numerous successful tomoe-nage specialists, particularly among the light-weights. It was in the mid-1960s that a new form of tomoe-nage began to appear, one that involved a side entry, making it much more of a side sacrifice throwing action. Of course, this had almost certainly been used occasionally before in dojos throughout the world in free practice, but it must have been regarded either as a minor variation of the traditional tomoe-nage or as a freakish but lucky accident. It needed to be seen regularly in the armoury of top competitors before it could be formally studied in depth.

Takao Kawaguchi, who won the lightweight category of the 1972 Munich Olympics, was well known for his yoko-tomoe-nage, and Toyokatsu Nomura, winning the under 70 kilos category, also used the throw extensively. Kiyoo Minami took the 1973 and 1975 World Lightweight Championships, again with the help of yoko-tomoe-nage. Nevertheless, the traditional tomoe-nage remained useful – one of its most outstanding recent exponents was Shozo Fujii, who added an incomparable fourth consecutive world title to his middleweight record in 1979 despite being unable to use his favourite shoulder throw after a bad elbow injury.

However, yoko-tomoe-nage in all its multifarious forms is now far more popular. When I was a university student in the mid-1970s only a few people were practising yoko-tomoe-nage, yet by the 1981 World Championships in Maastricht it was very prominent. It was the throw I used in the final of the under 65 kilos category and it was used by Yasuhiko Moriwaki in the under 60 kilos division at the same event: the difference being that he threw



Fig 4 In a book entitled The Fine Art of Ju-jitsu, published in 1906, the redoubtable Mrs Watts, seen here in black satin knickerbockers gallantly taking the part of uke, introduced Edwardian women and men to a wide range of judo throws. Note that tori makes it easier for her to breakfall on a very dry lawn – it was one of those eternal Edwardian summers – by gripping on only one side.

to the left and I threw to the right. It was used by Shinji Hosokawa for his Olympic (1984) and world (1985) titles, and by Yosuke Yamamoto in the World Championships in Essen in 1987.

Among the most notable Western exponents is Britain's under 48 kilos Champion Karen Briggs, who developed her own particular variation and has used it with spectacular success throughout her competition career, spanning three world titles (1982, 1984, 1986) and five European titles.

It is interesting to note that there are certain similarities among most of the tomoe-nage specialists, whether from the early days of judo or in the present era. They are generally lightweights (although France's Jean-Luc Rougé, World Champion in 1975, was an exception) and all are extremely competent on the ground. The received wisdom that tomoe-nage is principally a technique for those who are confident of their groundwork is borne out by actual experience.

Another common feature, at least among the Japanese judoka, is that they were all small men accustomed to fighting big men, both in team competitions and in general randori. Tomoe-nage is a throw that a small or light person can use effectively against big opponents. It illustrates perfectly the judo principle of maximum efficiency with minimum effort, with its elements of speed and surprise enabling the lighter man to get past a big man's guard and topple him – often in a spectacular manner. The great advantage it has over other sacrifice throws is that, in traditional tomoe-nage, the attacker does not have to move his opponent, but can step straight in, whereas with most other throws, movement is essential. A good example of tomoe-nage, whether on the move or performed from a static position, is a good example of a throw requiring very little actual power.

There are other reasons for its widespread



Fig 5 The Russian sambo wrestling system took tomoe-nage from judo. Note that players wear boots like Western wrestlers; but it is the loose jacket that makes the system so akin to judo.

use. The development of judo rules have done much to fashion judo itself, and whereas many take-downs to newaza are not scored, tomoe-nage is a clear and definite throw. A perfect example of tomoe-nage is also aesthetically very satisfying.

It was because it worked that it was found in most ju-jitsu schools. It is even more curious then, that it cannot be found in any other major wrestling system, with the exception of the sambo of the Soviet Union which drew on judo for the introduction of tomoe-nage. In most wrestling systems however, falling flat on the back in order to throw an opponent is against the rules – which counts out tomoe-nage. Yet even so it is strange that in one form or another it did not evolve in other countries.

Once seen however, it made a strong impact. For decades there were few fight scenes in Hollywood movies or on American television which did not show the hero doing a tomoe-nage of some kind, sending the villain crashing on to his head or back.

Thus it seems that the continuing development of yoko-tomoe-nage makes it a throw that will feature at all levels of competition and club practice for generations to come.



Tomoe-nage

Tomoe-nage is generally translated somewhat colloquially as 'circle throw' or 'stomach throw', but the literal meaning is more explicit. *Tomoe* means 'whirl' as in whirlpool, with the implication of speed and impetus. Formally speaking, it is a *ma-sutemi waza* or back sacrifice throw, and is classified as such in *Nage-no-Kata*.

The symbol of tomoe is very common in Japan, being used as the basis of numerous

family crests. However, there are many variations on the basic form, including the famous yin-yang symbol. Generally speaking, there are two crescent shapes within a tomoe (although it is possible for some to have three shapes or even more). As can be seen from the example at the start of each chapter, the whole design of the tomoe symbol clearly conveys the 'feel' of the tomoe-nage throw.

Tomoe-nage 1 (Fig 7(a)–(e))

Keynote

The success of this throw depends on two crucial elements; an effective break of balance and an extremely deep entry.

(a) Here we see demonstrated the standard sleeve/lapel grip. The *kuzushi* (breaking of balance) for tomoe-nage is markedly different to most other judo throws. As can be seen from the photograph, I pull slightly up with both hands, but also outwards, to 'open' my opponent. It is a movement that is maintained throughout the throw: even when I am on my back, my arms are pulling wide (see the final position (f)). At the same time, I am starting my first step. Of course, in competition the number of steps will be reduced, but it is best to begin a tomoe-nage study using a two-step entry.

(b) My pull continues as I take my second step, deep in between my opponent's feet. The eventual success of the throw will depend largely on how deep my entry is.

(c) As I drop, I place my throwing foot safely in my opponent's groin/hip area, just below the belt. In ju-jitsu days, the foot would have been placed lower for maximum damage and effectiveness, but in judo this is not necessary.

(d) I keep my throwing leg bent until I have drawn my opponent well on to the throw. Many tomoe-nage attacks fail because the throwing leg is straightened too early. It is only when the opponent is well in the air as in (d) that it is necessary to straighten the leg. Any earlier, and he is simply pushed away.

(e) To add extra impetus I pull in tight with my hands shortly before my opponent hits the mat.



Fig 6 The ideal final throwing position.

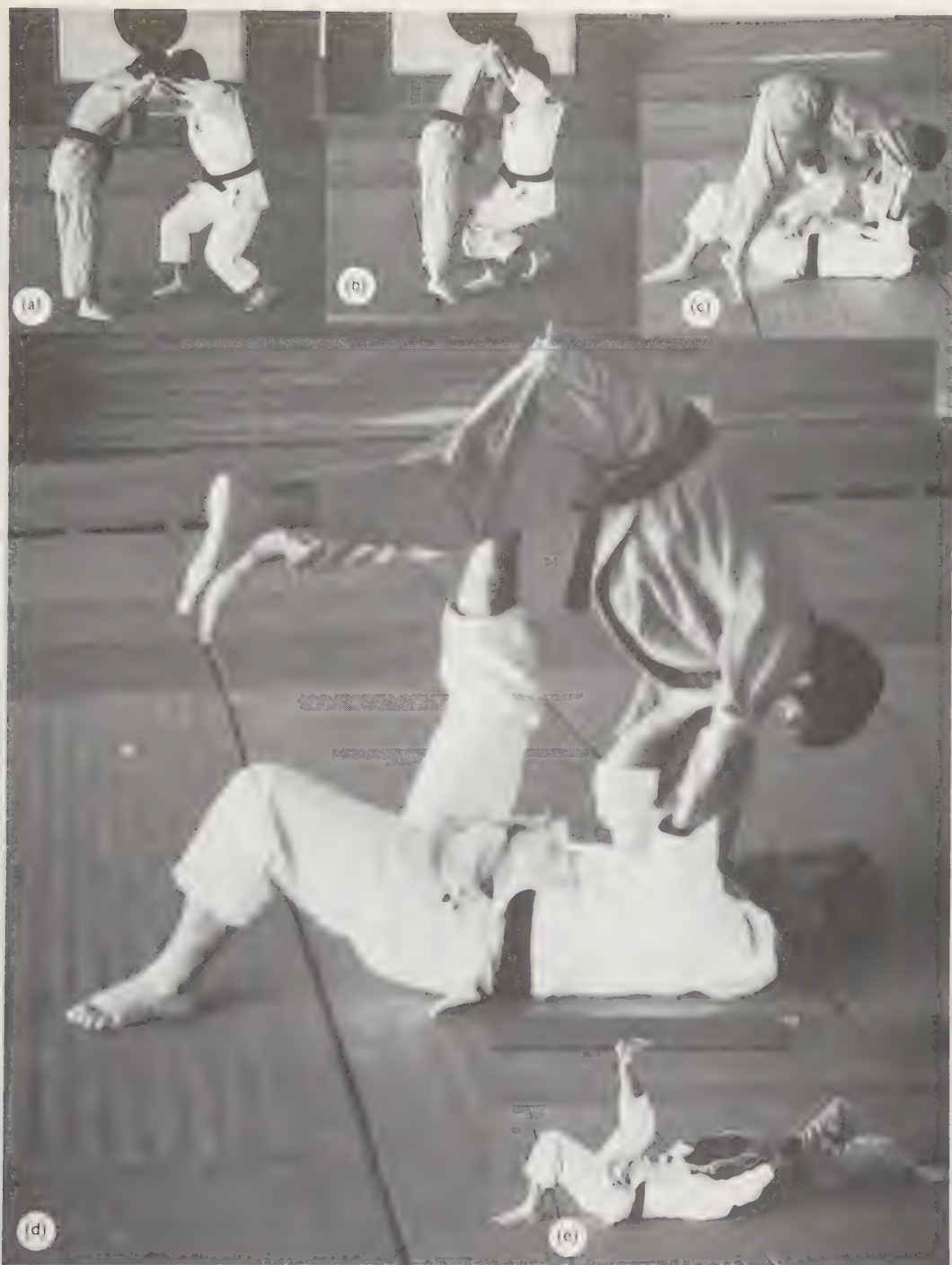


Fig 7(a)-(e)

Grip Variation with Tomoe-nage 1 (Fig 8(a)–(d))



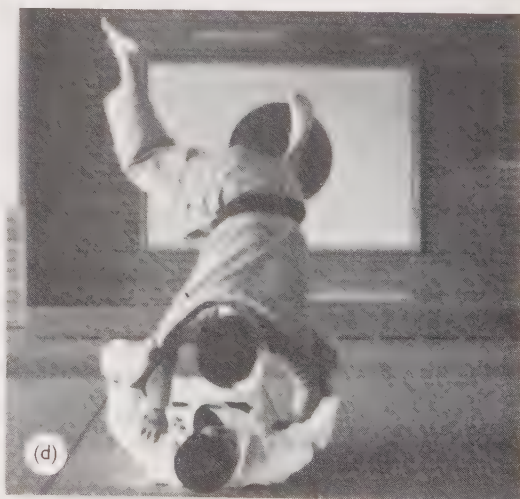
(a) Tomoe-nage is possible with different grips. In *Nage-no-kata*, tomoe-nage is demonstrated holding both lapels, although in competition this gives the opponent much more opportunity to twist out.



(b) The throw can also be performed holding both sleeves, thus reducing the possibility of the opponent cart-wheeling out of danger.



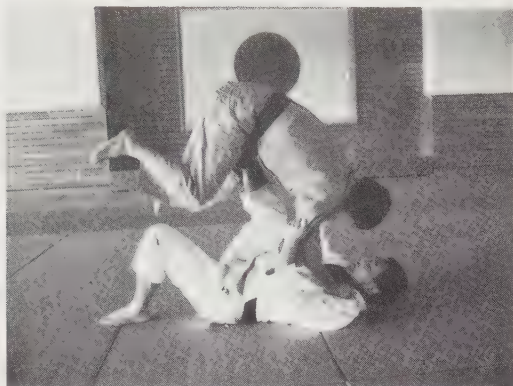
(c) and (d) If, when using the normal sleeve/lapel grip, the opponent manages to get a hand on the mat to twist out, just release the lapel grip and sweep away the arm.



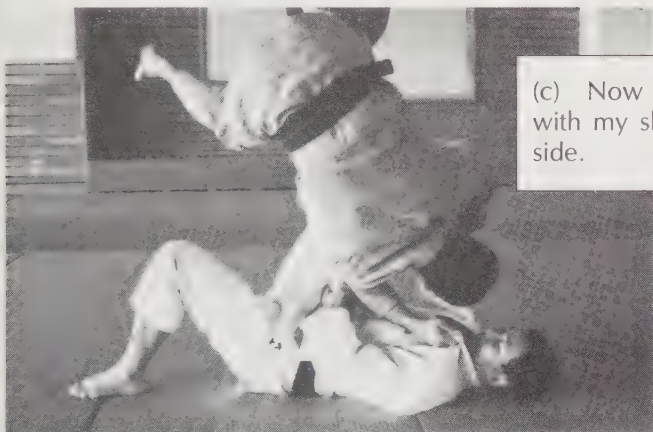
Tomoe-nage 2 (Fig 9(a)–(d))



(a) Although my entry is quite deep, my opponent has anticipated the attack and his balance is not sufficiently disturbed for me to take him directly over my head. He may even begin to put a hand out to defend against that direction. Note my bended knee.



(b) By pulling a little more and then straightening my leg, I can lift him off the ground.



(c) Now I can begin to turn him, pulling in with my sleeve grip and looking to my left side.



(d) Once he has hit the ground I am in a strong position to follow up immediately with groundwork.

Keynote

This begins as a standard tomoe-nage, but concludes with a shift in the direction of the throw. Although it can be done as an instinctive readjustment, it is best to choose this direction from the start.

Two-foot Tomoe-nage 1 (Fig 10(a)–(g))



(a) The initial entry is exactly the same as for the traditional tomoe-nage.



(b) My second step aims to be between my opponent's feet, though in competition this is often difficult.



(c) As I drop I maintain my pull, and ensure that my throwing leg is bent and does not impede my opponent. At this point, I should be in good control.



(d) My left foot then comes up quite naturally on to my opponent's right hip, but again the leg must be relaxed and bent.



(e) This gives me an extra measure of control and I can use my feet like two extra hands to control and guide.

Keynote

This was the technique that Shozo Fuji used with great success in the later part of his career, and particularly in the 1979 World Championships. It is interesting to note that, at 170cm, he was a relatively small light-middleweight fighter.

(f) and (g) I have taken my opponent straight over the top and, by doing a smooth backward roll, have come up on top of him, ready for newaza. This gymnastic movement may seem difficult at first, but with just a little work can come quite naturally.

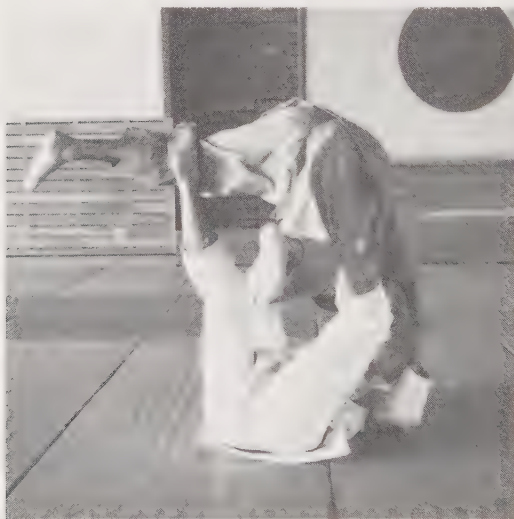
Two-foot Tomoe-nage 2 (Fig 11(a)–(d))

Keynote

This feels like a combination of tomoe-nage and *sumi-gaeshi*.



(a) If I do not have sufficient control to lift (see two-foot tomoe-nage (1), (e)) I can change the position of my right foot, placing it behind my opponent's left knee.



(c) Careful juggling with both legs and grips brings my opponent right off the ground. This can easily be practised in a static position.

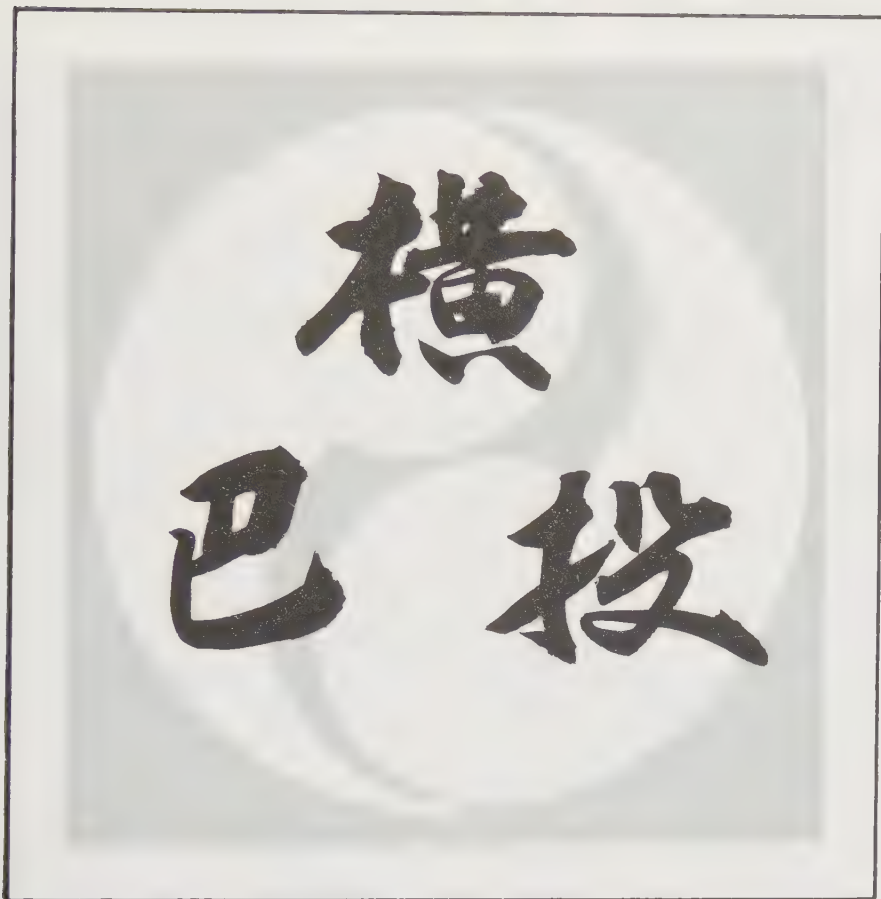


(b) As I pull down on my sleeve grip I lever up with my right leg.



(d) I throw my opponent to my left. Note my head turned to look at the direction of the throw.

Tip This can also be used with a yoko-tomoe-nage entry.



Yoko-tomoe-nage

The emergence of yoko-tomoe-nage as a contest throw of major significance revolutionised the whole category of *sutemi waza* or sacrifice techniques. The traditional tomoe-nage is more limited in its use and easier to stop throughout the course of the throw. The deep entry required is difficult to achieve against experienced opposition; and even if the opponent has been taken off his feet, the nature of the throw means that he spends a long time in the air, offering ample

opportunity to twist out. In addition, opportunities for combinations are fewer and an opponent with a very upright posture or a very bent posture is difficult to attack with the traditional tomoe-nage.

Many of these problems are overcome by yoko-tomoe-nage, with its greater versatility. There are many differences to the standard tomoe-nage, but one of the most important is the basic requirement of 'making space'. While it is difficult to do the basic tomoe-nage

when two fighters are close together, the wider variety of movements made in good yoko-tomoe-nage offers many more opportunities for attack. When this is combined with

the plurality of throwing directions, and the long list of possible combinations, the versatility of yoko-tomoe-nage becomes clear.

The Spring (*Fig 12(a)–(f)*)



(a) With the standard sleeve/lapel grip I move to my left, ahead of my opponent.



(c) I now start to swing in at an angle – a movement which comes naturally after considerable solo practice.



(b) I have now achieved the necessary space between myself and my opponent, so that as I 'open up' my opponent with the outward pull, he starts to come on to his toes.



(d) My hands have drawn his weight on to his right leg, and my knee is acting a little like a firm spring. Note that at this stage the knee is still relatively bent.



(e) Once my opponent's balance is well forward, I can afford to straighten my leg. I am aiming to throw him directly over my head – at this point, the throw feels a little like ordinary tomoe-nage. Slight adjustments may have to be made by my hands and throwing leg according to the precise balance of my opponent. The action should therefore be quite relaxed so that I can feel how my opponent is trying to wriggle out of danger and can adjust accordingly.

But it has to be said that yoko-tomoe-nage is a more complex and more gymnastic movement to learn, not least because the angles of the attack and the completion of the throw are more complex. Once a certain spatial awareness has been mastered, however, the manoeuvre can be fast and very confusing for the opponent.



(f) The final movement is the same tight pull to steer my opponent down on his back.

The Fulcrum (Fig 13(a)–(d))

Keynote

There are two major differences here from the standard yoko-tomoe-nage. The more obvious is the direction of the throw but what makes the throw the different use of the throwing leg. In the standard yoko-tomoe-nage, the throwing leg acts as a spring. Here it acts more as a fulcrum, a little like the pivot of a see-saw.

(a) and (b) The first steps are the same as for the last technique – I need a good pull and I need to make a space between myself and my opponent.



(c) With my foot placed a little higher on my opponent's belt, and with my leg slightly bent, but stiff, my left hand starts to push down to my opponent's ankle. My right hand maintains its pull.



(d) Finally, I pull my opponent over the fulcrum. Only now do I give a little push with my throwing leg, to give extra impetus to the throw.

Making Space, Japanese-style

Both forms of yoko-tomoe-nage have been demonstrated with just one side-step, but often, and particularly when done by Japanese fighters, the attack comes after two or three side-steps. The sight of one fighter pulling his opponent sideways across the competition mat while bouncing his opponent's shoulders up and down is characteristic, though not exclusively, Japanese. The main reason for the use of this move is that it makes space in order for the fighter to dart in, cleanly, underneath. However, in making space it is imperative not to leave the shoulders of your opponent behind.



(b) Instead of stepping sideways, which becomes fairly easy to anticipate, it is possible to confuse the opponent by using the back-step. The right leg moves first instead of the left, making sufficient space for either yoko-tomoe-nage 1 or 2.

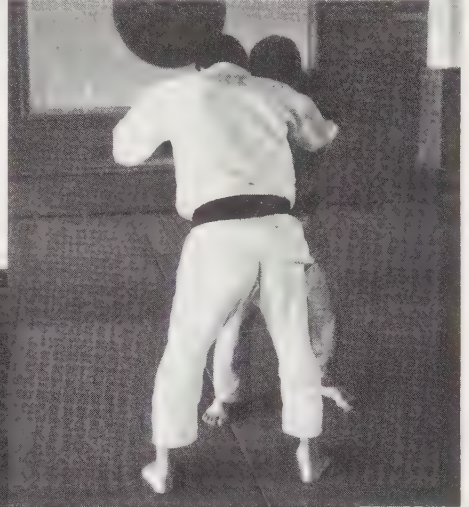
A Failed Attack (*Fig 15 (right)*)

This is an example of too much space, with my opponent well on balance. Unfortunately, it is an all too common sight.

Back-step Yoko-tomoe-nage (*Fig 14(a) and (b)*)

Keynote

The back-step yoko-tomoe-nage is another way of making space.



(a) The starting position.



Yoko-tomoe-nage 3

(Kashiwazaki-style)

Keynote

I had already begun working on Kawaguchi-style yoko-tomoe-nage, and had even used it in competition with some success before I realised that what I was doing was wrong! But by that time my style had already proven itself for me, so I stayed with it. There are two main differences to the other forms – the step and the direction of the throw.

The Step (*Fig 16(a) and (b)*)



(a) Instead of stepping with my left foot, I step across with my right in a bold manner, at the same time 'opening up' my opponent with both arms working.



(b) I then pull strongly with my right hand, exaggerating my opponent's movement and bringing him firmly on to his right leg.

The Throw (*Fig 17(a)–(d)*)



(a) Here I bend my left knee and prepare to swing into position. My initial cross-step has been like the coiling of a spring, and this twisting swing into position has all the power of a spring uncoiling.



(b) Once in position, I look over my right shoulder – the direction in which I intend to throw.



(c) My right hand pulls in close – note my elbow on the ground – which stops my opponent hindering the passage of the throw by straightening his arm on the mat.



(d) I am now ready for newaza, if *ippon* has not been awarded.

Yoko-tomoe-nage 4 (Fig 18(a)–(f))

(Karen Briggs-style)

Keynote

The versatility of the tomoe-nage movement can be seen in this form made famous by the British World Champion Karen Briggs who used it to win her first world title in 1982, and has continued to use it with great success ever since. It is a technique that she largely developed herself.



(a) Holding with a normal right sleeve/lapel grip, I take a large step with my left foot, aiming to be in front of, or even past, my opponent's right foot.



(b) I swing in for the throw, using my right leg for the throwing action. The first two movements (a) and (b) must be accomplished at top speed. This technique requires a very fast entry.

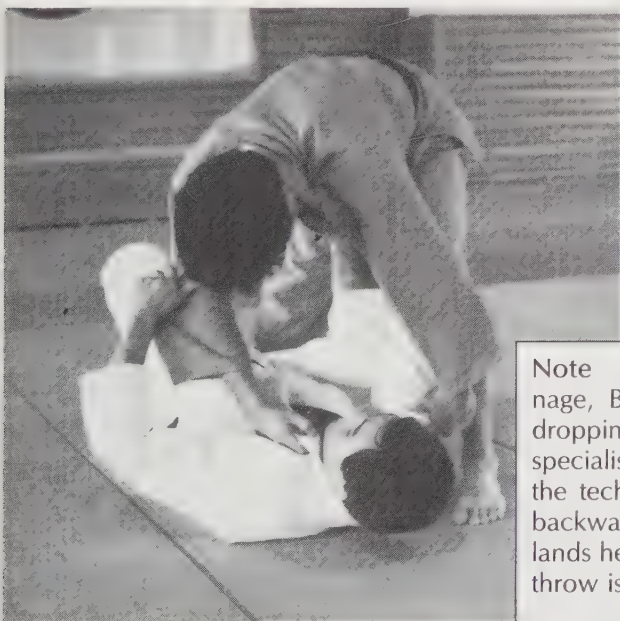


(c) At this point, my opponent must be off-balance. Note the bent throwing leg.



(d) and (e) I can direct the throw in a number of ways depending upon my opponent's reaction. More often than not the natural movement takes them to my left. (If necessary, I can use a scissor action with my left leg to add extra impetus.)

(f) A very deep entry is necessary – see how close my head is to my opponent's left foot.



Note Despite frequent use of yoko-tomoe-nage, Briggs has never been penalised for dropping – one of the banes of the tomoe-specialist. This is because when she visualises the technique, she always thinks of it as a backward somersault, so her full impetus lands her back on her feet again whether the throw is successful or not.

Scissor Throwing Action (Fig 18(g)–(j))

Keynote

This variation on the basic throwing action of tomoe-nage has been used extensively by Briggs. It is needed when *uke's* balance has not been completely broken, and he has

been able to just stop himself from being thrown directly overhead. But the movement can be incorporated into the whole throw in the manner demonstrated here.



(g) and (h) Despite a fast entry, *uke* has managed to stop most of the throw and feels relatively safe.



(j) Full *ippon* can be achieved, though often the score is less.

(i) But by bending the throwing leg a little more, and drawing *uke* forwards with a well-controlled arm action, *uke* is then susceptible to being swept with the left leg.

Note This scissor action can also be applied when *tori* has managed to lift *uke* into the air but is having difficulty completing the throw. In contest circumstances, this often involves a complete spin – as the photographs of Karen Briggs in action, pages 82, 83 and 85, show.

An Unusual Opportunity (Fig 19(a)–(c))

Keynote

It is not always necessary to do yoko-tomoe-nage from a moving situation. Figs (a) to (c) show an example of a more static attack.



(a) My opponent is defending and pulling away from me, but my right wrist is kept under his chin.



(b) I then bend my wrist upwards, forcing his head back and breaking his balance backwards. The last thing he is expecting now is a side sacrifice technique.



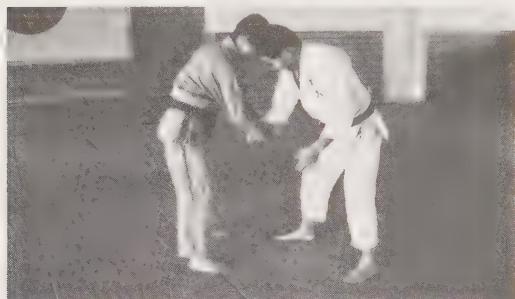
(c) To complete the move I swing in with my foot placed on my opponent's side, and throw him more or less beside me.

One-sided Yoko-tomoe-nage 1 (Fig 20(a)–(e))

Keynote

This variation appeared spontaneously in a competition. It emerged out of the grip-

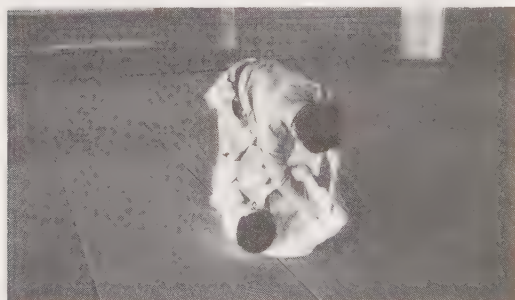
fighting situation and worked because the basic attacking movement is simply yoko-tomoe-nage. It has the element of surprise because from this one-handed grip opponents are expecting a seoi-nage perhaps, or even a tai-otoshi, but not a yoko-tomoe-nage.



(a) In the grip fighting, my right hand takes hold of my opponent's right sleeve.



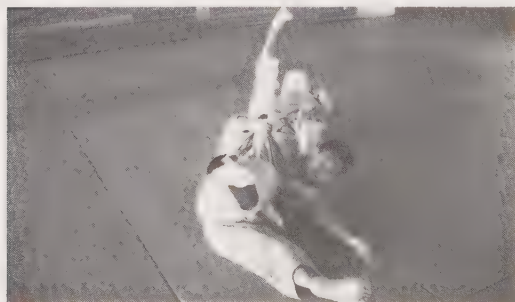
(b) My left hand grasps the cloth by the biceps. My opponent is bent over quite naturally by the grip fighting, and is in the perfect situation for a yoko-tomoe-nage attack.



(c) I swing in deeply, my left leg relaxed, the knee bent.



(d) As can be seen from the photograph, I get a surprising height from the throw, and with a controlled hand action, direct my opponent well over to my right-hand side.



(e) I am then ready for newaza.

Note This is a useful variation with which to study the basic yoko-tomoe-nage movement, because it does not require any power at all. It is possible to concentrate on the movement alone, building up spatial awareness at all points of the swing into position.

One-sided Yoko-tomoe-nage 2 (Fig 21(a)–(e))

Keynote

This was developed by a student of mine, Yuji Tadokoro, who used it to win the under 78 kilos category of the Shoriki Cup in 1978. This throw also has the element of surprise working for it.



(b) I swing into position, placing my foot on my opponent's side on the belt. My leg is bent, but stiff, to obtain the 'see-saw' effect.



(d) The effect, as can be seen, is quite dramatic.



(a) This time I hold my opponent's sleeve with my left hand. My right hand holds on to the inside of the jacket. It is a classic position for *eri-seoinage* or *eri-tai-otoshi*, and the last thing my opponent is expecting is a yoko-tomoe-nage attack.



(c) At this point I can push slightly – it feels a little like a kick.



(e) Once again I am ready for newaza.

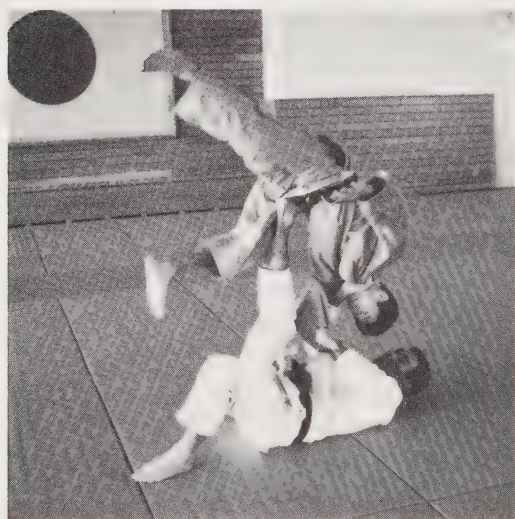
Cross-grip Yoko-tomoe-nage (Fig 22(a)–(g))

Keynote

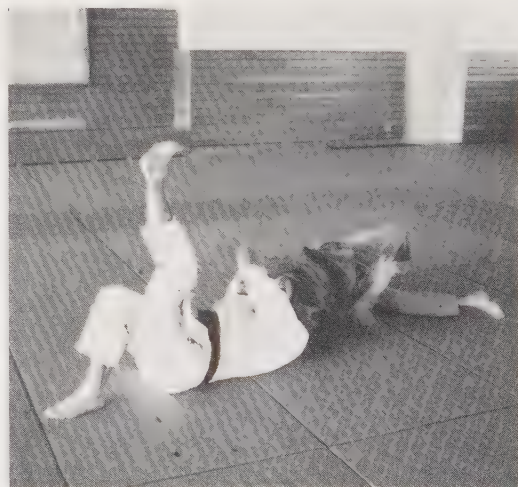
An unusual variation that works well with the element of surprise.



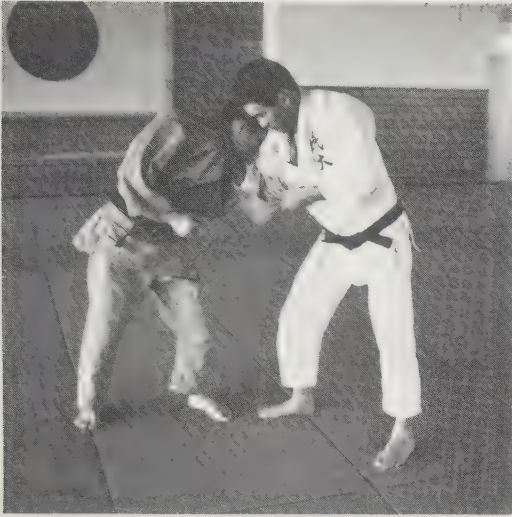
(a) Note the grip here. I am holding my opponent's left sleeve with my left hand, while my right hand holds my opponent's right lapel. It is an unorthodox grip, confusing for the opponent and yet also offering quite a strong defence.



(d) Having achieved this turn I put my weight on to my left foot, swing down into position and bring my opponent high into the air.



(e) The direction of the throw is into my right-hand corner, although until the very last moment I must imagine that I am throwing directly overhead.



(b) My right hand pulls the lapel grip in close, while my left hand pulls the sleeve across the body.



(c) Maintaining a strong pull, I bring my left foot up to bring my body in front of my opponent. I need a strong clockwise turning action to build up impetus for the throw.



(f) This cross-grip yoko-tomoe-nage can be effectively used with a kouchi-gari combination entry.



(g) As my opponent steps back away from the kouchi-gari I push quite firmly with my right hand. This makes him react by pushing forward and on to the throw.

Kenka-yotsu – opposing grips (Fig 23(a)–(e))

Keynote

Yoko-tomoe-nage can also be effectively performed when two fighters hold opposite grips, right against left.



(a) I hold the right grip against my opponent's left, but note that my arm is inside.



(b) Here I am moving to take hold of my opponent's sleeve. (Of course I am careful to observe the basic rule never to step forward with the left foot in this situation, or overreach to catch hold of my partner's sleeve. I must patiently advance keeping my right foot forward.)



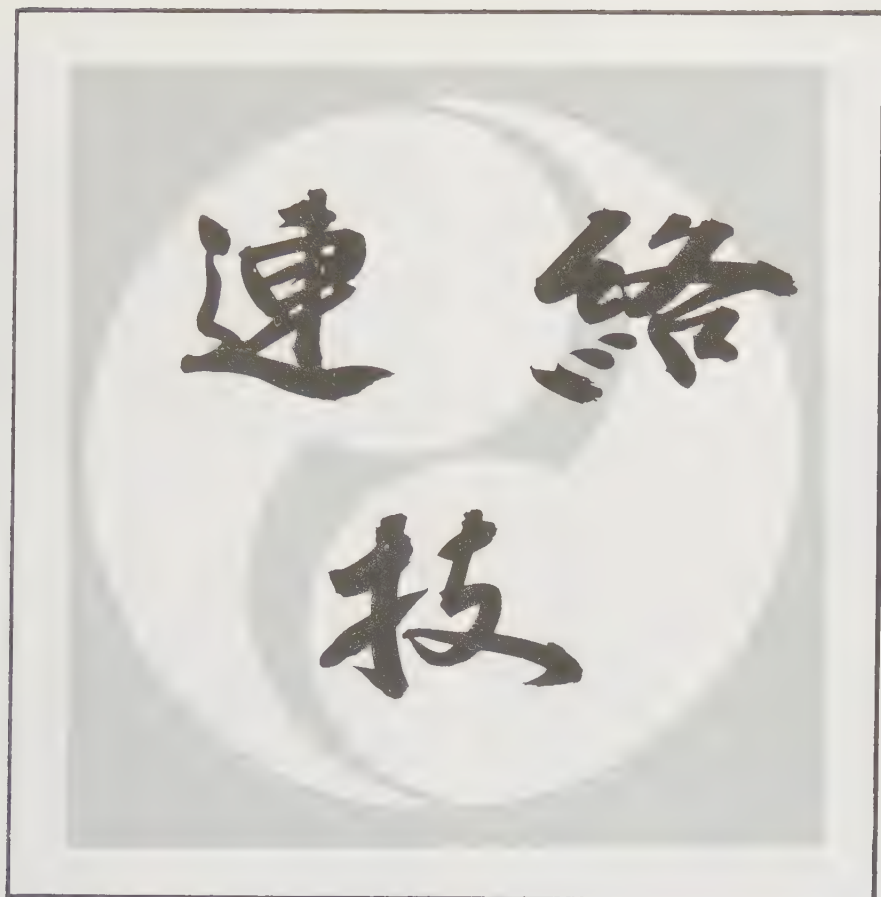
(c) Now there is plenty of room for me to step across in the manner of yoko-tomoe-nage 3.



(d) I can produce a powerful twisting action as I go into the throw, which is helped by the change of direction.



(e) Over my opponent goes, taken well over to my right.



Combinations

Yoko-tomoe-nage combinations follow the general judo rules. Sometimes the first attack is real, sometimes it is a feint. Sometimes one attack follows directly on from the other, sometimes they can almost be seen as separ-

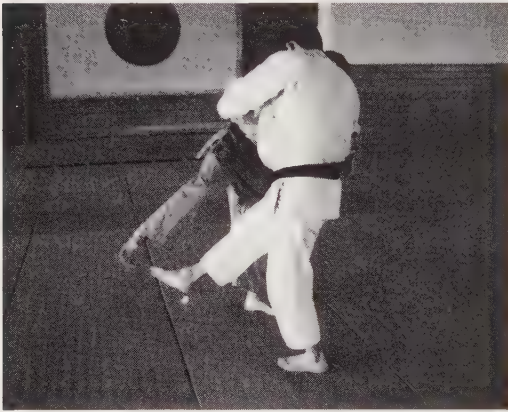
ate attacks, except that one builds up a pattern of reaction in the opponent.

The possibilities with yoko-tomoe-nage are endless, and I have just collected a few examples.

Kouchi-gari into Yoko-tomoe-nage (Fig 24(a)–(d))

Keynote

This is one of the most common combinations. It is at its most effective when a genuine kouchi-gari attack shows that the opponent is aware of the danger, and places his weight on his left foot.



(b) I make the attack, and my opponent's foot comes well off the ground.



(d) The throw is a 'see-saw' action — the throwing leg has been fairly straight throughout.



(a) The opponent's right foot is in an ideal position for a kouchi-gari attack.



(c) My right-hand grip (*tsurite*) pulls down and my right leg goes straight into place without touching the ground. I swing down into position, trying to get as close to my opponent's standing leg as possible.

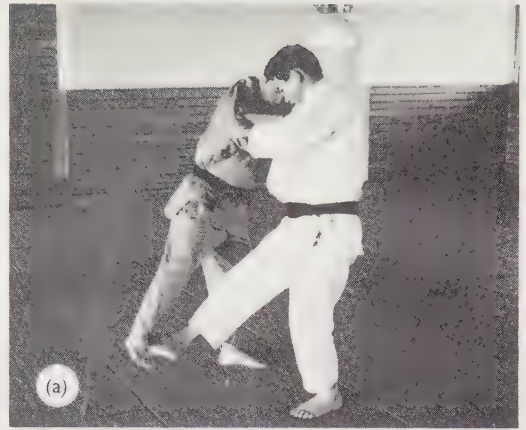
Kouchi-gari into One-sided Yoko-tomoe-nage (Fig 25(a)–(d))

Keynote

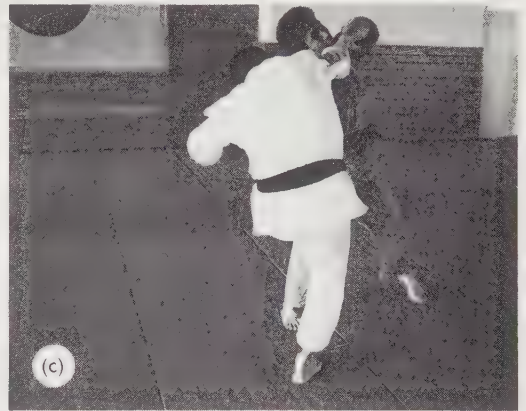
Smooth movement throughout is essential.



(b) My kouchi-gari attack brings my opponent's balance on to his right foot. If he reads this movement as a preparation for eri-seoi-nage or eri-tai-otoshi, which are familiar attacks with this unorthodox grip, he will not be able to resist my smooth pull down and sideways.



(a) My left hand takes a normal but quite high grip of my opponent's right sleeve by the biceps. My right hand grips inside the collar on the same side.



(c) and (d) Thus I place my left foot on his right hip; and flip him on to his back, so that he lands to my left, approximately at right angles to me.

Hiza-guruma into Yoko-tomoe-nage (Fig 26(a)–(c))

Keynote

This is similar to the first kouchi into yoko-tomoe-nage combination, with the attacking foot brought directly into place.



(b) When my opponent blocks, I move immediately into yoko-tomoe-nage. My throwing leg is quite straight, indicating that this is more of a 'see-saw' action.



(a) With a right-hand sleeve/lapel grip, I make a strong *hiza-guruma* attack.



(c) I throw my opponent over my left shoulder.

Furiko-tomoe-nage (Figs 27–30)

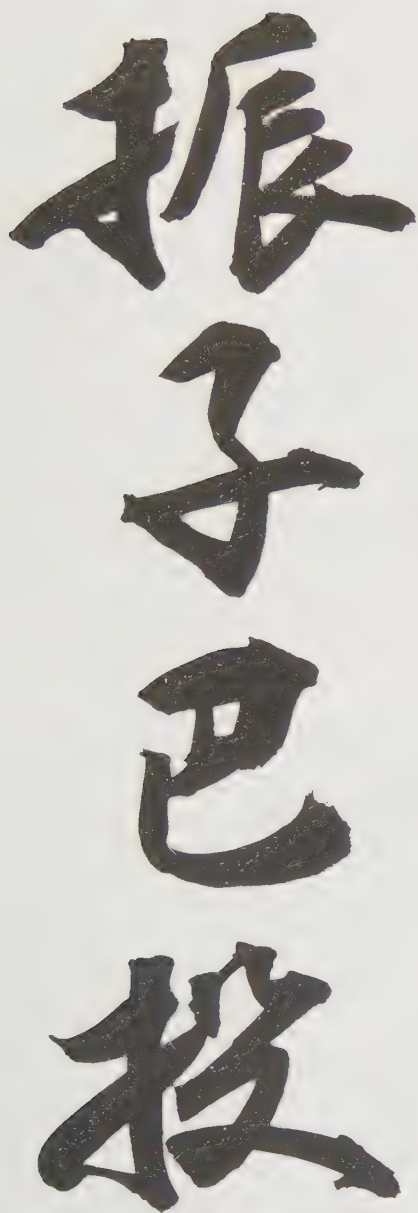
(Pendulum Tomoe-nage)

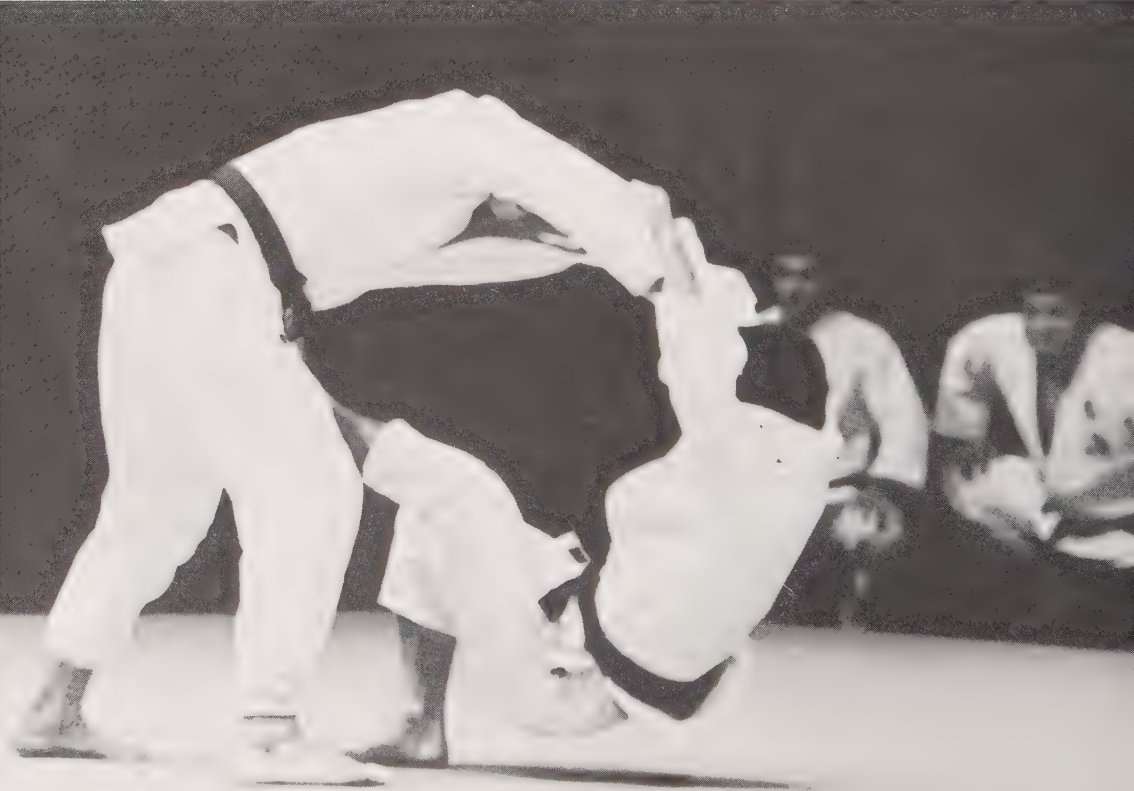
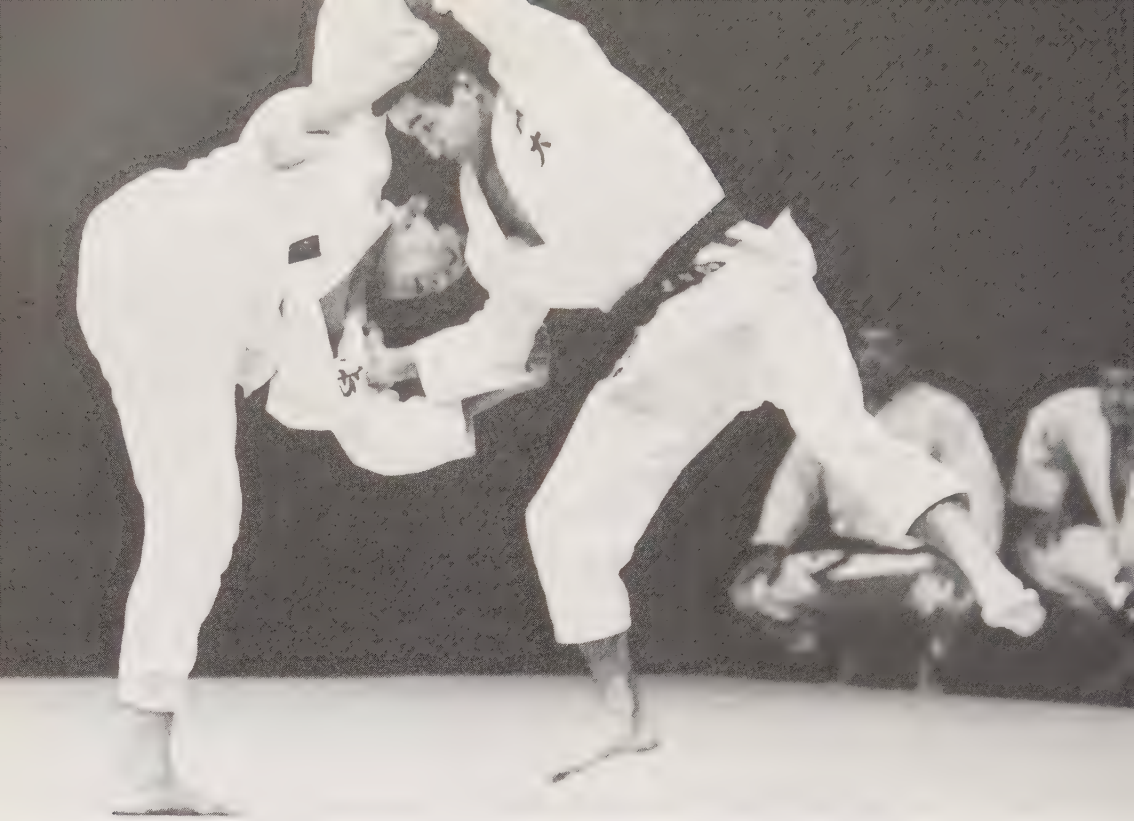
Keynote

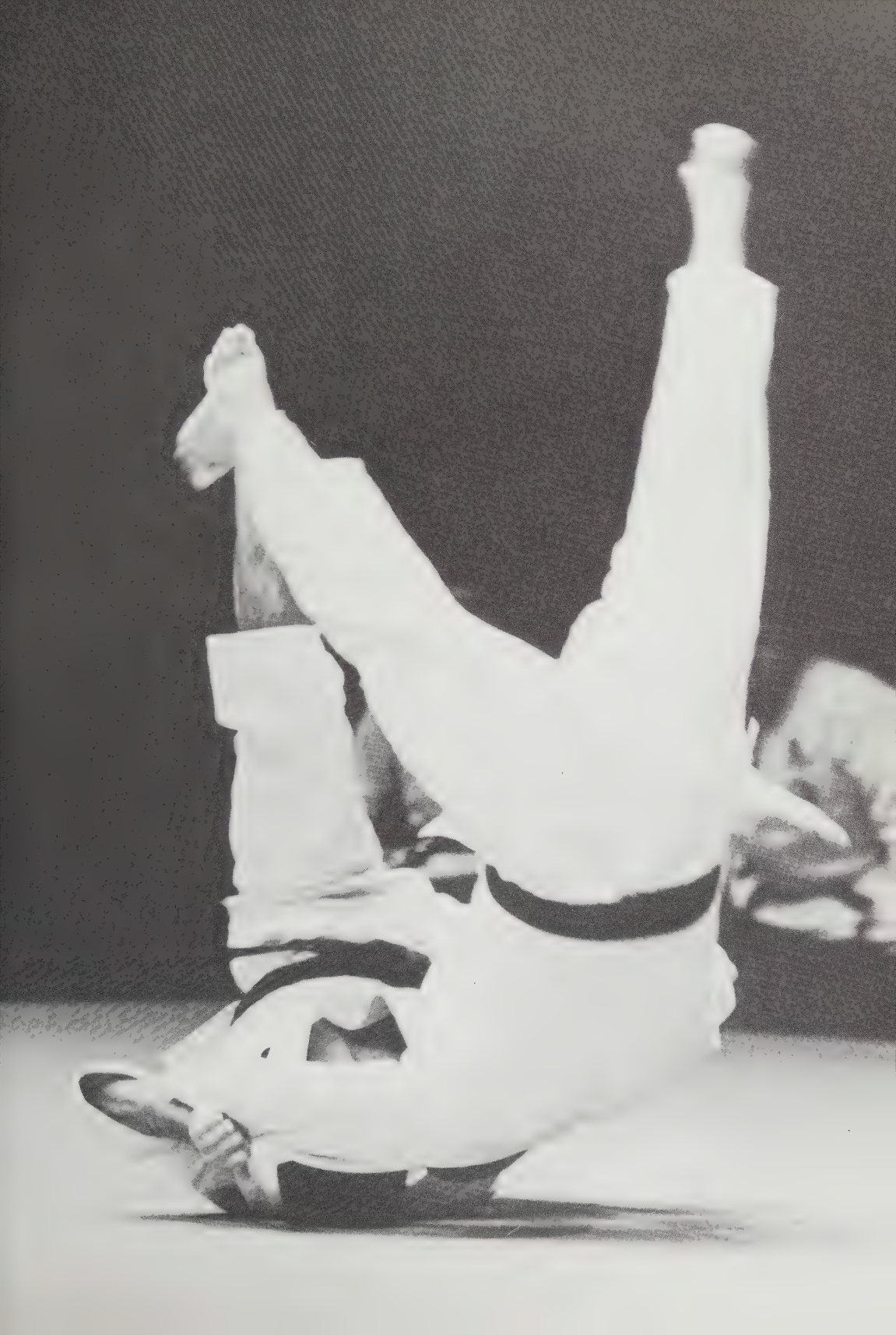
I was a 20-year-old university student when I first discovered this move. Strangely, it wasn't during a judo session but when I was competing in the All-Japan Sambo Competition. I was fighting the Soviet Champion and I must have tried something like a kouchi-gari into yoko-tomoe-nage combination, but it came out like this instead. I threw the Russian twice for what in judo terms would have been ippon, but in sambo terms was only four points for each throw – one point short of outright victory. In the event, my opponent caught hold of my leg and I lost on a leglock. But it proved to be a vital experience for me because I went on to develop the move into my tokui-waza, or favourite technique. I won many competitions with it, including throwing the Romanian Nicolae in the final of the World Championships.

Furiko means pendulum. I called it that because the feeling is exactly like the pendulum of a clock swinging freely from one side to another, quickly and smoothly, and with nothing impeding it. Furiko-tomoe-nage should be performed with precision, but also with a sense of abandon.

Figs 27–29 (overleaf) The author demonstrating furiko-tomoe-nage with his student Hamana in London, 1987.







(Fig 30(a)–(g))



(a) Starting position.



(d) Next I put my weight on to my right foot.



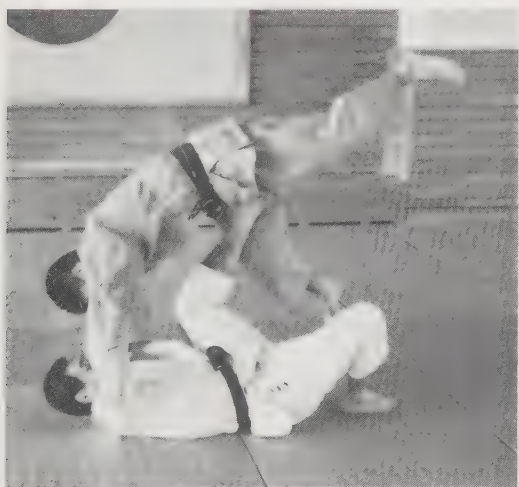
(e) Starting my swing, I pull my right hand up, and you can see how my opponent has committed most of his weight on to his right foot.



(b) I take a firm step with my left foot and stamp on the mat, making a sharp sound. This makes my opponent believe that a real kouchi-gari attack is coming, and also adds impetus to the whole action.



(c) I make what looks to be a wild kouchi-gari attack. In reality, it is only a feint, but my opponent thinks he has escaped. My right hand pulls hard down to the mat to help the big pendulum movement at one end of its swing.



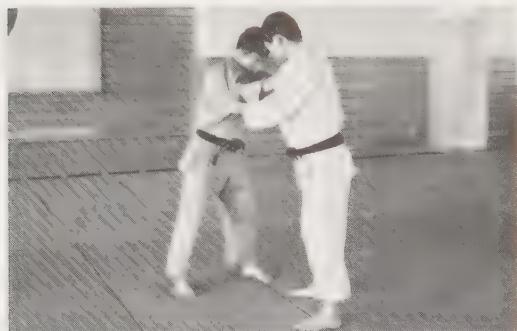
(f) This enables me to dart under his guard.



(g) Finally, pulling with my right hand, I throw my opponent over my right shoulder.

Note Of course a more sedate kouchi-gari into yoko-tomoe-nage using this step-across movement is also effective, though generally not so spectacular.

Uchimata into Yoko-tomoe-nage (Fig 31(a)–(f))



(a) The starting position, with opposing grips. I have the inside grip.



(b) I step away with my left foot to create more space, and work my arms well – note my high right arm – to convince my opponent that a real uchimata attack is coming.



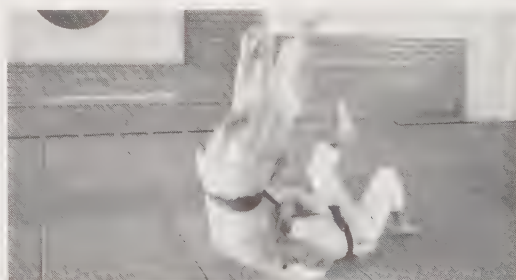
(c) However, when my leg attacks the thigh, it is just a feint – it doesn't actually move into place.



(d) I am now ready to twist strongly into position with a smooth change of direction.



(e) and (f) I move in and throw my opponent over my right shoulder.



Keynote

This technique has been illustrated with uchimata, but the same principle works just as well with many other forward hip throws, including *harai-goshi* or *hane-goshi*.

The only prerequisite is that the grips must be opposite, right against left. This is because without the opposing grips, there is not enough space for a yoko-tomoe-nage attack.



Counters

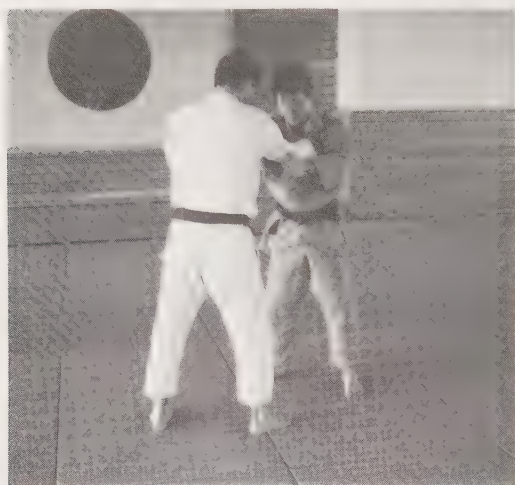
Although it is convenient to have a separate section for counters, it is inadvisable to wait for a counter. Attack, attack, and the counter will come naturally when your opponent in turn attacks you. Wait and wait, and your opponent will know that something is just around the corner.

Having said that, there is a place for both the prepared counter and the spontaneous counter in everyone's repertoire of throws. The prepared counter comes into its own

when facing an opponent with a clearly-defined stance or attack pattern which leaves him or her open to a tomoe counter. The spontaneous counter is self-explanatory; it is the fruit of years of training.

By the very nature of tomoe-nage and yoko-tomoe-nage, counters come in the form of evasion and counter rather than block and counter. Both the following techniques are examples of this kind.

Kouchi-gari countered by Tomoe-nage (Fig 32(a)–(d))



(a) Starting position.



(b) My opponent attacks with a right kouchi-gari, which I have managed to anticipate. I raise my foot to evade the attack.



(c) As I move down to the ground I start a strong 'opening pull' movement with my arms. This draws my opponent towards me. You can see that here he is standing on his left foot, but by the time I am securely in a tomoe-nage position he has been pulled strongly forward, and is desperately trying to maintain balance on his right foot.



(d) This basic tomoe-nage takes my opponent straight up and over.

Note that this is a basic tomoe-nage – a front attack.

Ouchi-gari countered by Tomoe-nage (Fig 33(a)–(d))



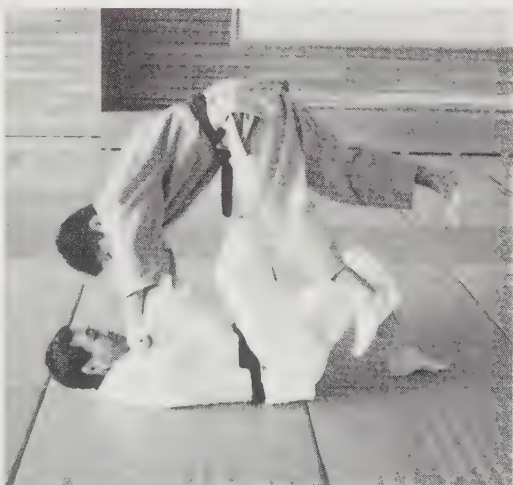
(a) My opponent comes in close for his *ouchi-gari*, but I have safely stopped it, controlling him with my shoulders. I need to make space, so I step back swiftly about half a pace on my right foot.



(b) I then raise my left leg to avoid the *ouchi-gari* attack.



(c) I bring my left foot directly back, about half a step. The normal requirement of a strong pull may not be necessary in this move because my opponent will still have some forward momentum from his original attack.



(d) Putting my weight on my left foot, I place my right foot just under my opponent's belt in the standard *tomoe-nage* manner, and throw directly over my head.



Fig 34 Faullet uses a spectacular handstand defence to thwart a tomoe-nage attack by Paul Sheals at the 1988 British Open.



Defences Against Tomoe-nage

There are four main defences against tomoe-nage and yoko-tomoe-nage, none of which require much strength or power. It is neces-

sary for a specialist to know the weaknesses and the dangers of his throw as well as the strengths.

Defence 1 (*Fig 35(a) and (b)*)



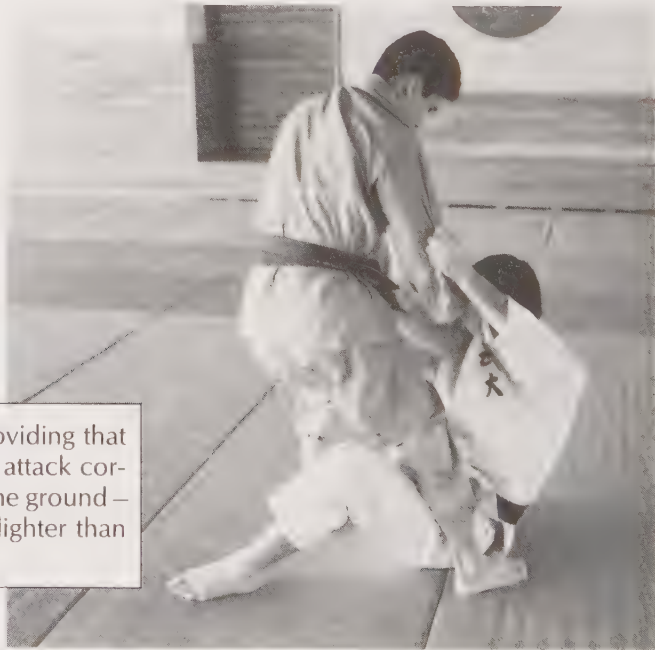
(a) As soon as my opponent sees the attack coming – sometimes it is possible to see the build-up all too easily – he drops to one knee. He must keep his back straight to stop being rolled over by a particularly persistent attack.



(b) He then breaks away from my sleeve grip, to avoid a possible armlock follow-up.

Defence 2 (*Fig 35(c)*)

(c) This is the simplest of all, providing that my opponent has anticipated the attack correctly. He simply pulls me up off the ground – possible especially if I am much lighter than he is.



Defence 3 (Fig 36(a)–(c))



(a) My opponent has anticipated the yoko-tomoe-nage attack and has let go of my sleeve, bringing his arm across in front of him.



(b) As my leg comes up confidently into the attack it is a simple matter for him to sweep it away and unbalance me completely in the process.

Keynote

This can work extremely well in competition against a known tomoe-nage specialist as I discovered when I won the All-Japan Weight Category Championships in 1979. I faced my old rival Sahara in the final, and I knew he liked to try yoko-tomoe-nage, especially when I had won the battle for grips. Sahara's attack happened very near the beginning of the fight, and so it was a short final. In the following photographs I am on the receiving end.



(c) He follows up immediately into newaza. In the contest with Sahara I held him down for ippon with yoko-shiho-gatame.

Defence 4 (Fig 37(a)–(d))

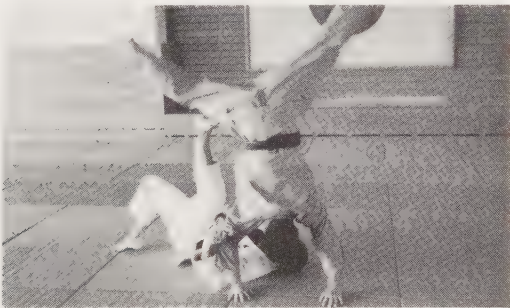
(The Cart-Wheel)

Keynote

This is the most spectacular but not really the most useful defence, for not only is it merely an escape, but also it suggests to the referee that the attack was very strong. However, it can get one out of trouble at times.



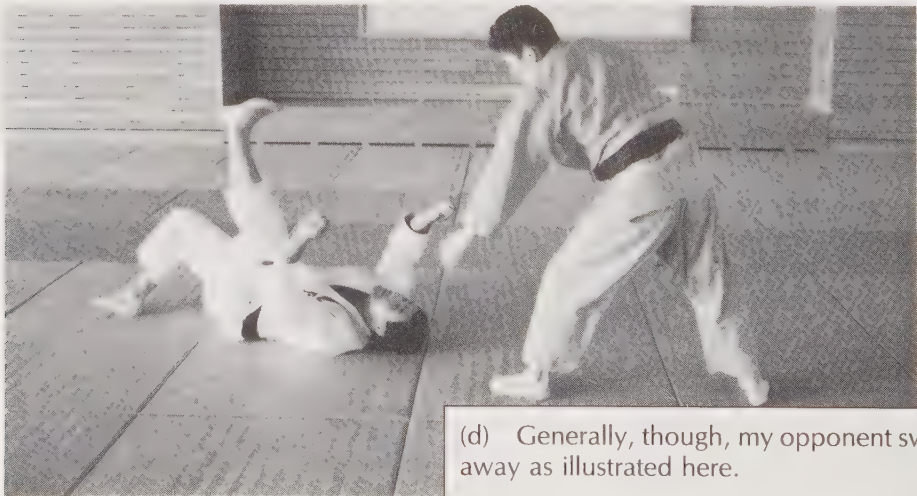
(a) The attack here is quite fast.



(b) However, my opponent's reactions are even faster, and he gets his right hand down to the mat, to act as a pivot.



(c) My opponent cart-wheels safely out of danger. If his reactions are really fast he can dive straight back in for newaza.



(d) Generally, though, my opponent swings away as illustrated here.



Yoko-tomoe-nage into Newaza

Although the principal purpose of tomoe-nage in all its forms is to achieve a clean ippon, it also has a function as an entry into groundwork, whether as a natural follow-on from a failed technique or as a take-down, though the rules of judo are quite restrictive here.

One of the problems that faces all tomoe-nage specialists is the risk of a penalty for trying to drag an opponent to the ground. Sometimes even a real tomoe-nage attempt

can be interpreted as a drag-down, and in my competitive career I was penalised on quite a few occasions for this. I learned that if an attack didn't work I had to stand immediately in order to convince the referee that it was a genuine throwing attempt.

Nevertheless it is possible to use tomoe-nage in its various forms to make the opponent stumble to the ground and move into groundwork. Of course this leads to the important point that all tomoe-nage special-

ists must be happy in groundwork. All the old judo history books say this, and it is true. For although it is possible to bring an opponent to the ground with tomoe-nage, often the thrower does not find himself in a particularly

favourable position. In fact sometimes, the thrower can be in quite a vulnerable situation. However, to a certain extent, it is possible to prepare for such an eventuality by working on a few set pieces.

Yoko-tomoe-nage into Juji-gatame (Fig 38(a)–(f))

Keynote

This is one of the most popular newaza follow-ups from a yoko-tomoe-nage that hasn't really worked at all.



(a) The starting position with ordinary right grips (it is not possible with opposing grips).



(b) I attack with my right leg, twisting in at an angle to my right. My opponent stops the attack by coming down with me.



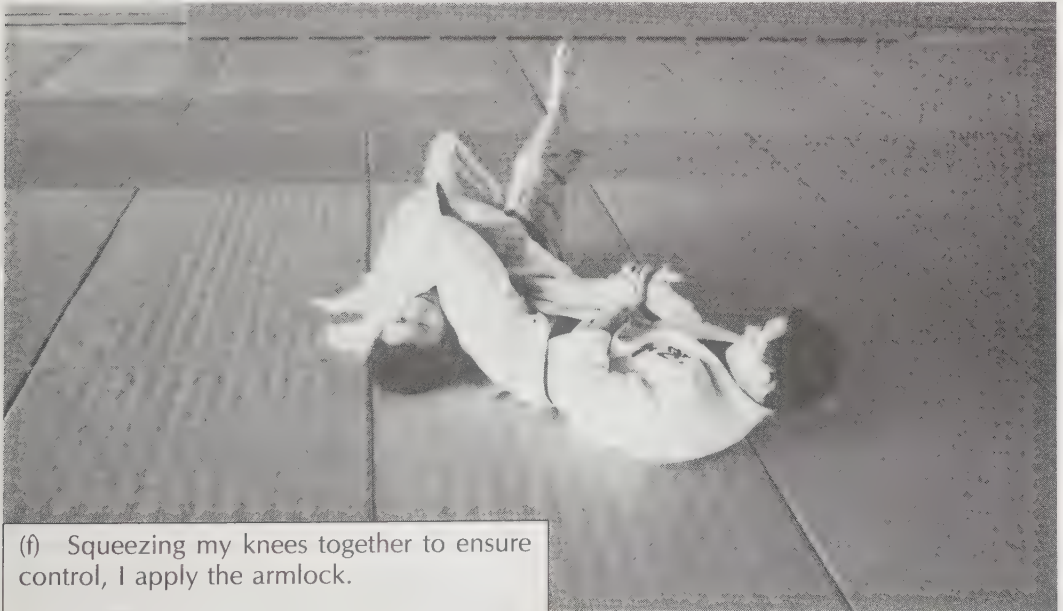
(c) My left leg comes over my opponent's head but I keep the same grip.



(d) I spin even more to my right. (If necessary I can release my right-hand lapel grip and reach for my opponent's left heel to pull myself around.) I keep a firm hold on my opponent's left arm, stretching it as much as possible.



(e) I bring my right leg over and push my opponent's body down to the mat. Despite his braced right leg, if I have spun at right angles sufficiently, and pulled on the outstretched arm, he should go over quite easily.



(f) Squeezing my knees together to ensure control, I apply the armlock.

Yoko-tomoe-nage into Gyaku-juji-gatame (Fig 39(a)–(g))

Keynote

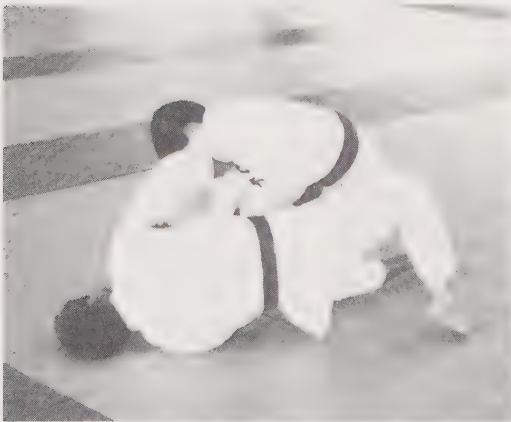
This follow-up is illustrated in a *kenka-yotsu* (opposing grips) situation, but it will also work from normal grips, so long as I have the inside grip with my right hand.



(a) I have my opponent's grip on my sleeve, but retain my own.



(b) I swing in using my left leg as the throwing leg.



(c) I twist strongly on to my left side, pushing off from my right leg in a bridge fashion – note how I point my right foot to get maximum height.



(d) My right leg comes up and over my opponent's head, and tucks under his chin. Throughout this whole movement I must keep pulling strongly on the arm.



(e) I slide my right hand along my opponent's left arm. I can get a submission now.



(f) and (g) However, it is also possible to effect an even stronger juji-gatame by turning to get the submission.



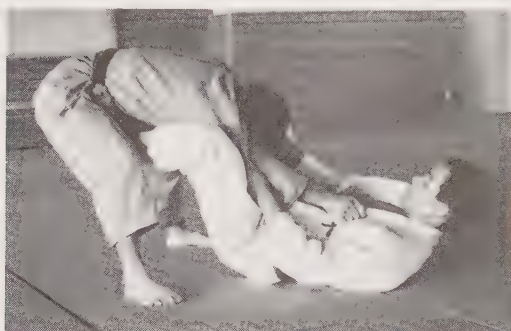
Tip For this technique to work well, I need my opponent to have a strong grip of my right lapel. I can ensure this with a little trick. Before I start the initial yoko-tomoe-nage I make a strong wrist-action with my right wrist against my opponent's left lapel. He feels I am trying to break the grip, and will hold more firmly. If he does break the grip at the second stage (b), he can move away from the juji-gatame attack.

Omote-sangaku-jime/gatame (Fig 40(a)–(e))

(Front Triangular Strangle/Hold)

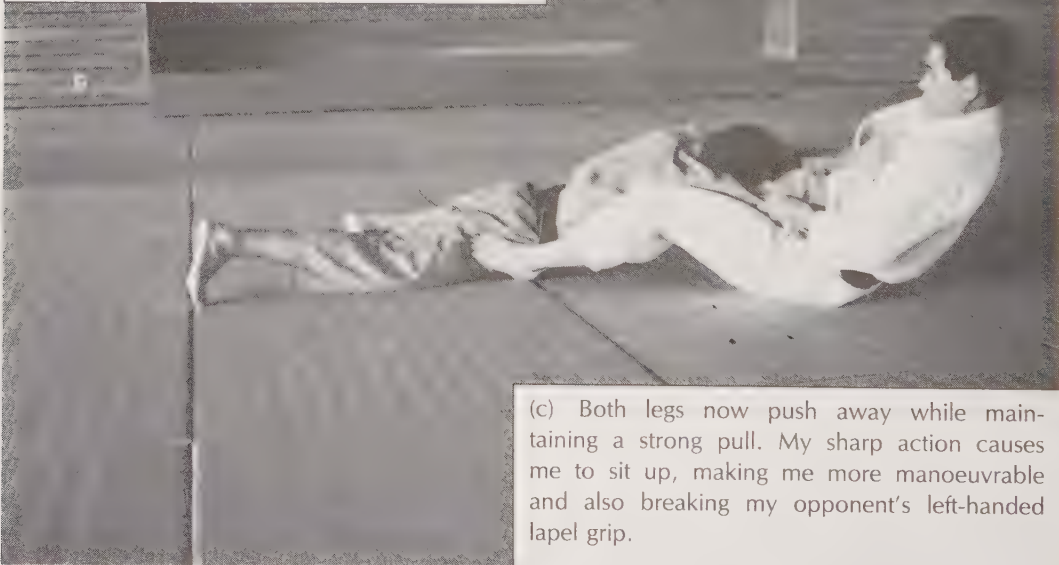
Keynote

This may at first appear to be a modern contest stratagem, but it is in fact based on a traditional tomoe-nage and is demonstrated on a film made in the 1930s by Kyuzo Mifune, 10th Dan, which suggests that its history goes back to one of the ju-jitsu groundwork specialist schools.



(a) The tomoe-nage — illustrated here with the left leg used as the throwing pivot, though it works with the right as well — has failed.

(b) I bring my right leg up to my opponent's left hip to gain good control.

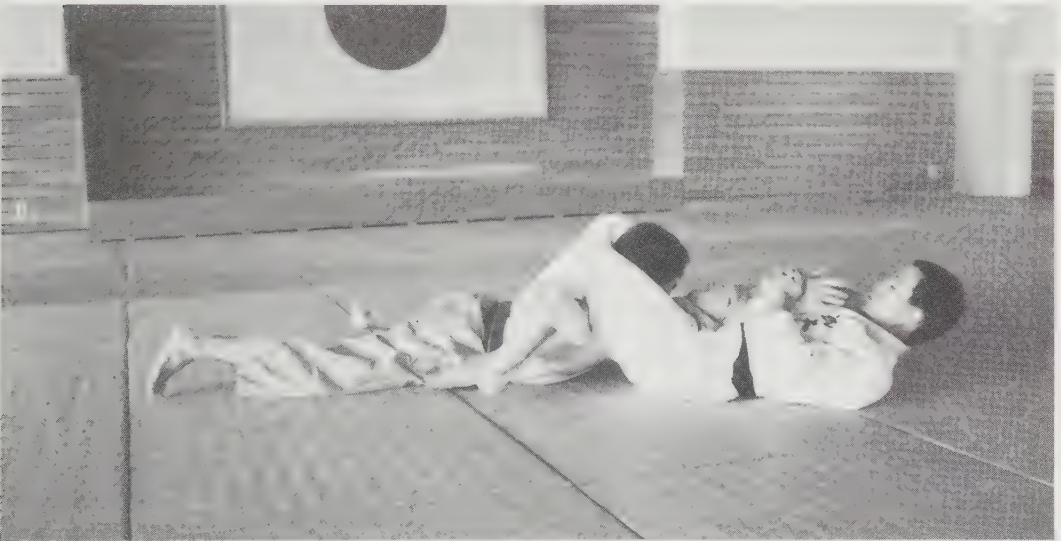


(c) Both legs now push away while maintaining a strong pull. My sharp action causes me to sit up, making me more manoeuvrable and also breaking my opponent's left-handed lapel grip.



(d) This is the crucial stage. Almost always at this point the opponent will slide his free left hand under my leg in order to attempt to come round for a hold-down. I twist slightly

to my right which brings my opponent deeper into my groin and allows me to bring my right leg clearly round his head. I keep pulling on the arm.



(e) My right leg hooks behind my right knee, with toes pointing upwards in order to stiffen my calf muscle – a small detail which

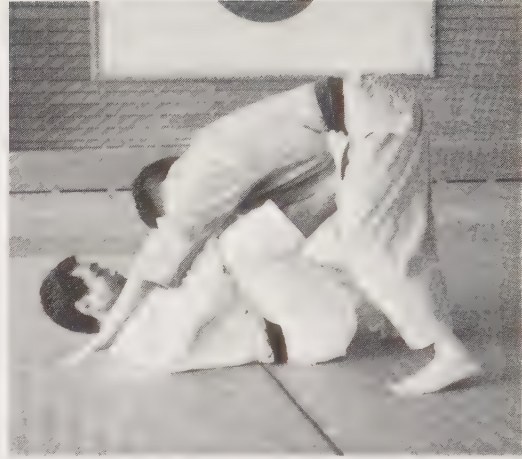
aids the strangle. I have then the option of either a strangle or an armlock, or often both.

Yoko-tomoe-nage into Ude-gatame and Hiza-gatame (Fig 41(a)–(e))

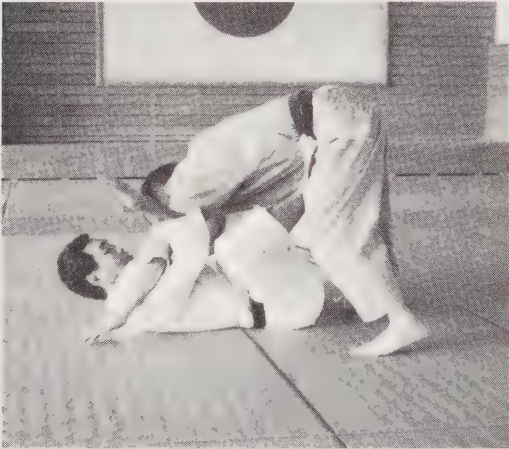
(Yoko-tomoe-nage into Straight Armlock and Armlock with the Knee)

Keynote

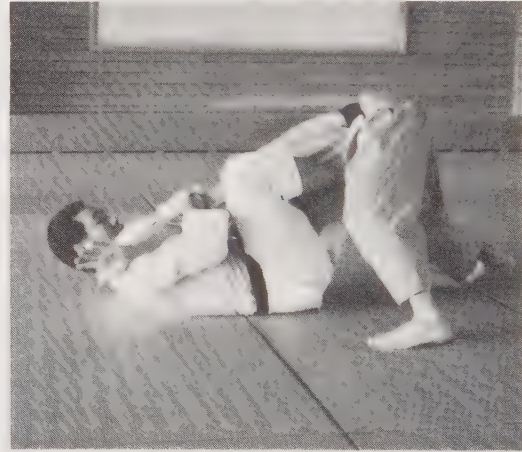
This works quite well with either yoko-tomoe-nage or basic tomoe-nage.



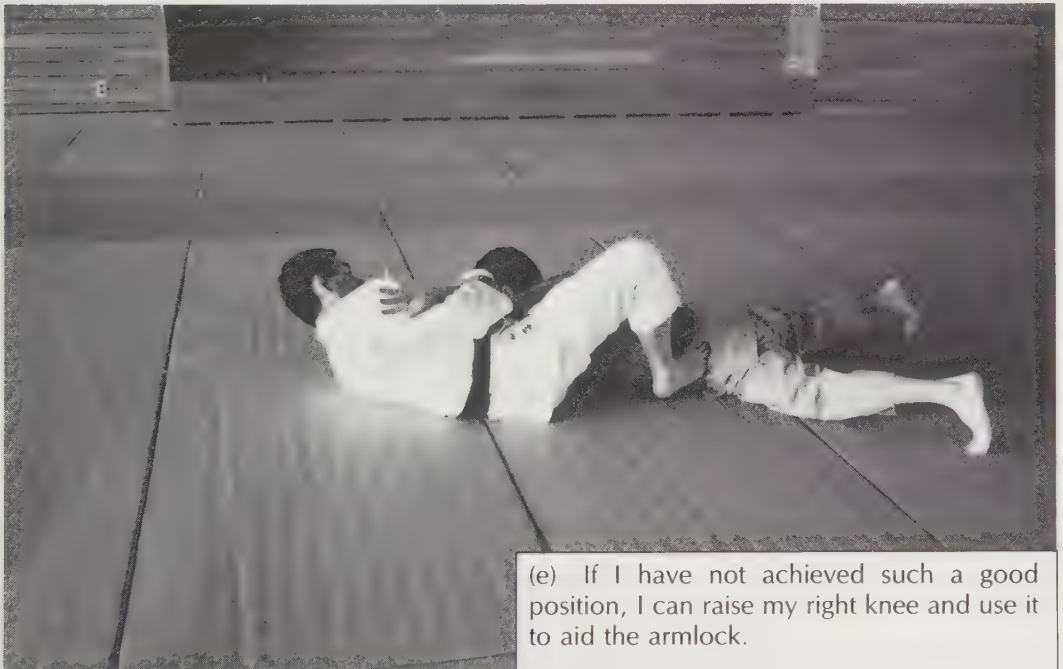
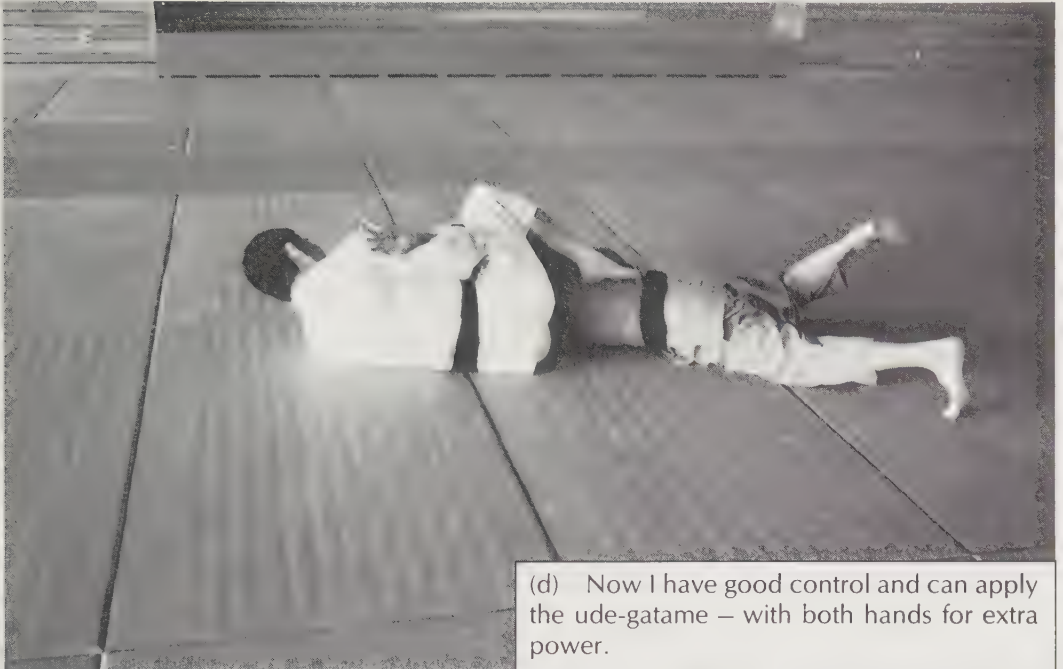
(a) The attack has failed but my opponent has to reach out to stop himself from stumbling.



(b) It seems a simple matter to pick up the arm – but I must be precise about the placing since I want the top of the elbow itself. It is not sufficient to aim vaguely around the biceps area because the arm can be pulled out.



(c) I secure the elbow with my hand (the cutting edge of the hand nestles into the ridge at the top of the joint) and then start to push with my throwing leg to flatten my opponent. I prepare to twist on to my left side, bringing my hips out to get in a good controlling position.



Tomoe-nage Take-down (Fig 42(a)–(c))

Keynote

This will work with either tomoe-nage or yoko-tomoe-nage. In competition it often produces a *matte* call from the referee unless the follow-up into groundwork is very quick but it is worth knowing nevertheless. After all, both in randori and in a self-defence situation there is no referee ready to intervene.



(a) The tomoe-nage has failed and my opponent is upright and pulling me up.



(b) I place my standing leg on to my opponent's belt and catch hold of both his heels.



(c) It is relatively simple, then, to push with my legs and pull with my hands to topple my opponent backwards.

Kusakari (Fig 43(a)–(d))

(Cutting Grass)

Keynote

This image comes from the ancient use of the scythe. It works with either yoko-tomoe-nage or the basic form.



(b) I catch hold of my opponent's left ankle and slide my right leg behind his right foot.



(d) I am immediately in position for groundwork.



(a) The tomoe-nage, illustrated here with my left leg in throwing position, has failed.



(c) Simultaneously, I push with my left leg, pull with my right hand and sweep with my right leg, and my opponent can fall quite heavily.

Backward Roll into Osaekomi
(Fig 44(a)–(d))

Keynote

This is a vital part of every tomoe-nage specialist's repertoire because it is one of the most common situations. When ippon is not scored, this is often the next natural step. It looks more gymnastic than it actually is. It can be used with virtually all forms of tomoe-nage.



(b) I use the impetus of my attack and my opponent's fall to roll backwards over my right shoulder. If my opponent has gone towards my left side, and I have used the other foot, I go over my left shoulder. If I try to go directly backwards, my head generally gets in the way. I can aid my backward roll by pulling on my opponent, though this probably happens spontaneously. The pull helps to keep my opponent under control as I move on top of him.



(a) The tomoe-nage works but ippon is not scored.



(c) and (d) More often than not, I end up in yoko-shiho-gatame, although sometimes it can be tate-shiho-gatame if the whole throwing action has been very straight.





Training for Tomoe-nage

The development of most judo skills depends on a sustained uchikomi practice. Nothing can take the place of repetition to drill a movement pattern so that it becomes second nature, and can be executed accurately and at high speed at moments of great pressure.

However, the training for yoko-tomoe-nage is slightly different because it is difficult to stop the throw just before completion without drilling bad habits into the movement pattern. Not even the most assiduous student can take the sort of pounding required by

100,000 sacrifice attacks! So instead, *nage-komi* or throwing repetition, must take its place.

The problem, however, is that the actual yoko-tomoe-nage movement is quite complex, involving twists and changes of direction and unexpected angles. During the whirl of a complete movement in a dojo with lots of other action going on, it can be very confusing indeed. So build up the elements bit by bit, rather than attempting the whole movement with a partner from the start.

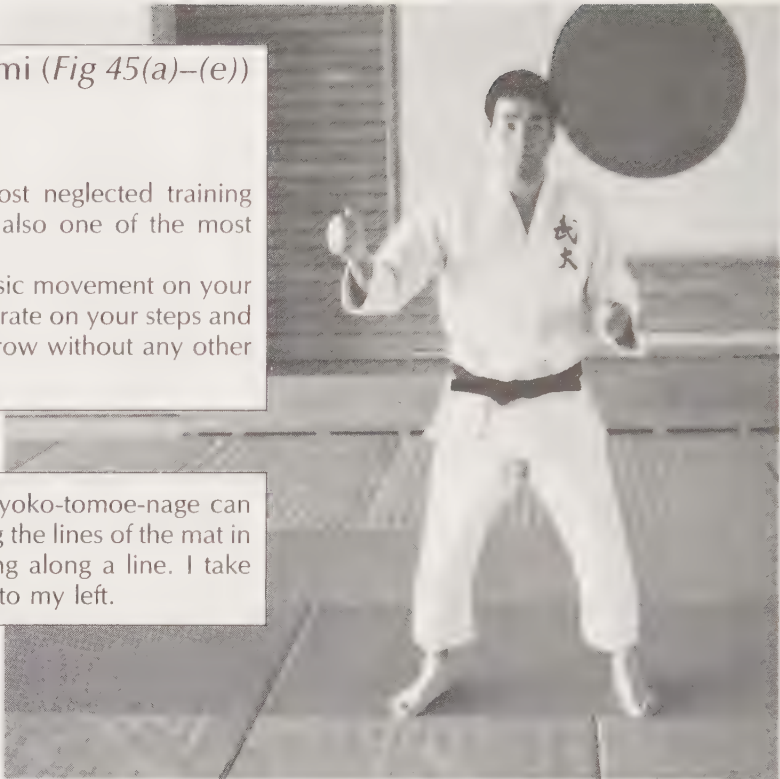
Shadow Uchikomi (*Fig 45(a)–(e)*)

Keynote

This is one of the most neglected training routines in judo, but also one of the most useful – at all levels.

By practising the basic movement on your own, you can concentrate on your steps and the direction of the throw without any other complications.

(a) The geometry of yoko-tomoe-nage can be established by using the lines of the mat in the dojo. I am standing along a line. I take one or two side-steps to my left.



(b) On the last step, I turn my left foot 45 degrees.



(c) I turn my body so that I am facing the way I came, and bring my right foot to match my left.



(d) and (e) I lower myself to the ground. Note how I am sitting up. This is a very important part of the initial training, and future success may depend on getting this stage right. I do not fall down with a bang, which would eventually injure my back, but lower myself on to my heels and reach the ground in a controlled manner – however hard

on the thigh muscles this may appear at the beginning. This also means that my left leg, or throwing leg, is bent, as it should be for this part of the throw – not straight, pushing my opponent away. I can now raise my throwing leg and imagine that I am directing my opponent directly over my head.

More Adventurous Solo Practice

At first, this routine should be done just to get the basic feeling of both the direction and the body movement. Gradually, as you become more accustomed to it and it begins to come naturally, you can add more imagination to the shadow uchikomi.

Begin to feel a partner in your hands. Experiment with moving off the line on the floor and creating your own lines anywhere in the dojo, so that you are beginning to instill your own movement pattern in space. You

want to aim to be able to produce this whole movement by yourself, anywhere and at any time.

Move on to the next stage of the training, but always come back to this shadow uchikomi, introducing increasingly sophisticated movement patterns until, using your imagination, you can reproduce a contest against a main rival whose movements you know well. This practice has the added benefit of establishing your yoko-tomoe-nage attack as a moving attack, not a static one, which is one of the dangers of ordinary uchikomi.

Nage-komi (Fig 46(a)–(e))

Keynote

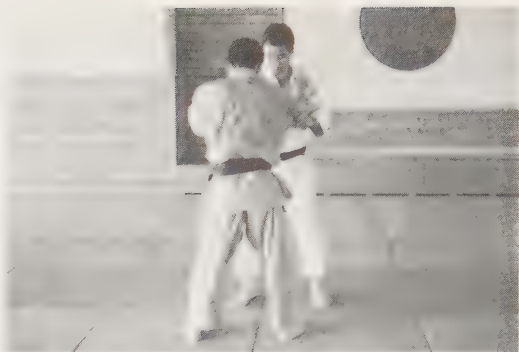
There are various kinds of *nage-komi* (throwing practice) and most will be used during the development of your *yoko-tomoe-nage*. Each establishes an essential component, starting with the most simple of all.



(b) I turn sideways and bring both feet together.



(d) My partner goes over in an easy roll. If his roll is not comfortable, my throwing position is not correct. I may be too far away, or I may pull down too much with my hands. However, if both these are correct, and my partner's roll is still not comfortable, then my partner's rolling breakfall is to blame!



(a) Use the line again to ensure a precise control of direction. My partner and I move sideways. I am holding him very lightly, and he is just stepping with me, offering no resistance.



(c) I bend both knees and sit down close to my heels, while my partner prepares to do a simple rolling breakfall over my head. No strength is used at all, and I do not bring up a throwing leg. Precision of direction is the primary object.



(e) The lightness of the whole movement is illustrated here by the way I just let go of my partner. It can feel a little as if I just throw him away.

Timing (Fig 47(a))

When you have become quite familiar with the basic outline of the throw, you can begin to introduce other elements.

(a) I introduce the throwing leg first of all by just following my partner's body as it goes over the top. I hardly touch him at all. This is much more than just another little building block. This is all about timing. Timing in

Japanese is called *choshi*, and yoko-tomoe-nage is called *choshi-waza*, or timing technique. It is all about timing. If you bring the leg up too straight too soon, you simply push your opponent away. However, if you bring it up too late, he will see it coming and brush it aside or squash it. The timing has to be just right.

Gradually, you can introduce the throwing leg with a firmer movement, adding a little push for that extra impetus.



Hikite (Fig 47(b))



By now, you will have been through three stages:

1. Training the body movement.
2. Training the body movement with a partner.
3. Training the timing.

(b) The fourth stage is training the breaking of balance. The *kuzushi* or breaking of the balance for yoko-tomoe-nage is very different to most throws. The opponent is brought on to his toes by 'opening up', pulling a little forward but mainly wide. This may seem difficult at first, but is best achieved by imagining that your elbows are leading the pull. This should bring the outside edge of your hands up as can be seen in the photograph (b). At the same time, the knees should be bent before sinking to the ground.

Start slowly, aiming for a smooth action, but work towards an explosive hikite. A good hikite can compensate if the timing is very slightly out.

More Nage-komi Linework

Go back to the lines, but this time it is up to you to move your partner. He does not resist fully, but neither does he mirror your move-

ments so easily. You have to make him side-step; you have to pull him around, and then produce a good 'opening pull' as you go in for the attack. This will seem quite heavy-handed at first, but will gradually develop so that you can comfortably impose your movement pattern upon your opponent.

Free-moving Nage-komi

With the hikite, the body-movement and the direction firmly established, the training moves on to the next stage. Move freely around the dojo with a partner, throwing every few steps, becoming accustomed to creating your routines wherever you are.

Direction of Throw

At this stage, you will probably have started to develop a preference for another throwing direction other than directly over your head. Whether you throw to your left or your right depends on many factors, but you need to establish which one you prefer. Very few fighters are sufficiently versatile to do both at the highest level of competition.

Throw to the Left

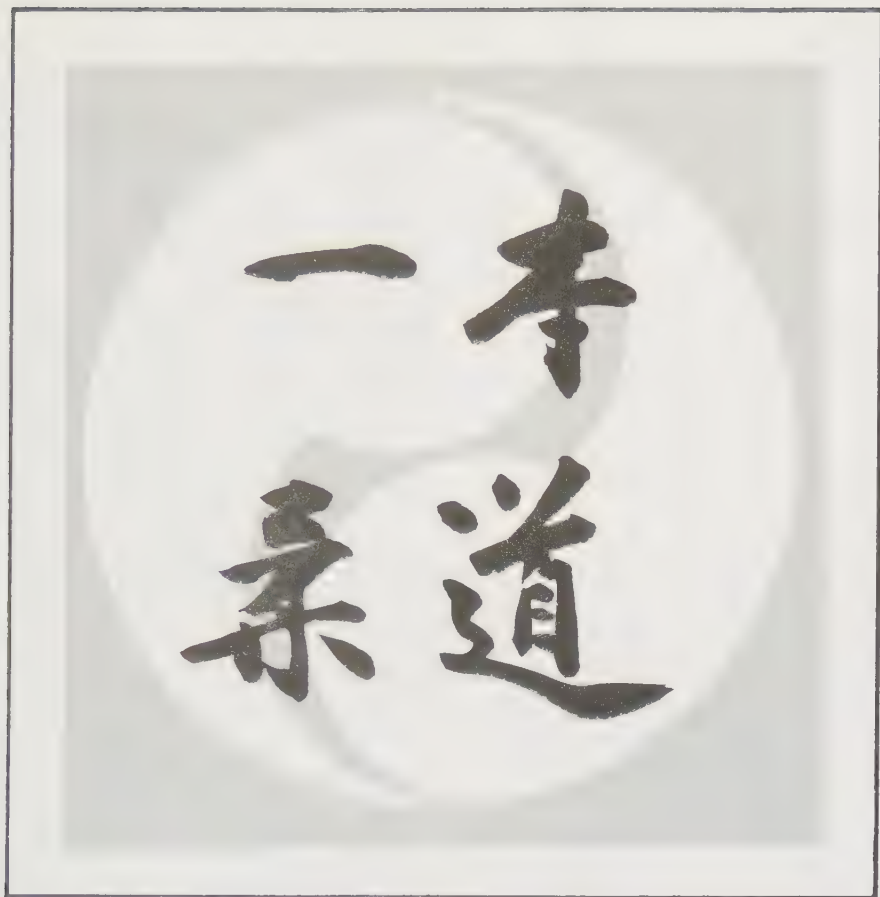
Here the main working hand is the left hand, guiding the sleeve down to the opponent's own ankle.

Throw to the Right

Here the main working hand is the right hand, pulling the opponent down along with a strong twisting movement of your body.

Combinations

All combinations and counters need to be practised in this methodical manner. A secure throwing technique is a rich and satisfying skill, but it is not easily won.



Self-defence

Man Throws Bear Over Precipice with Tomoe-nage

This unlikely report appeared in a number of leading Japanese newspapers just a month before the 1988 Olympics. The reports indicated that a 45-year-old man was out hiking in the mountains of central Japan when he came across a bear.

The animal was not much taller than the man, but both were scared out of their wits.

Unfortunately, they happened to bolt in the same direction, at which point the bear attacked.

The man avoided the worst blows and they both stumbled down the side of the mountain towards the cliff edge. At the last second the man grabbed hold of the animal, put his foot in the hairy stomach and sent the bear over the edge in the best Hollywood manner.

While this story is not a wholly satisfactory case for the usefulness of tomoe-nage in

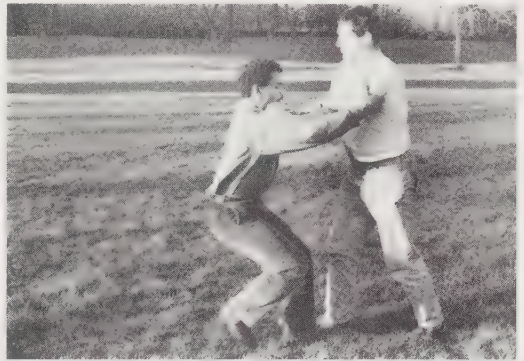
Tomoe-nage (Fig 49(a)–(e))



(a) A common attack: grabbing the sweatshirt. It could be just a threatening gesture, or it could be the prelude to something more dangerous like a head butt or a knee into the groin. A very fast judgement must be made.



(b) Having decided on action, the defender grasps the arms just above the elbows, which gives him a little more pulling control.



(c) The defender sits straight into the tomoe-nage.

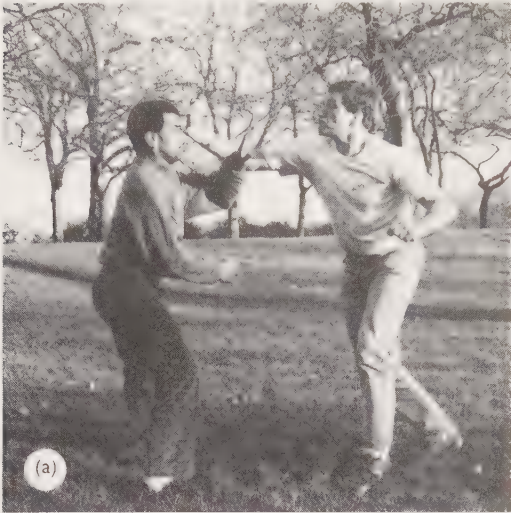


(d) The defender can get a good elevation and ensure that the attacker has a crunching landing.



(e) If the attacker's arms are straight, the defender can grab the wrists.

Yoko-tomoe-nage (Fig 50(a)–(g))



(a) One of the most common attacks – the punch to the face. The immediate reaction is to block.



(b) The block deflects the punch, pushing it high and away. At the same time, the defender starts to grasp the elbow with his left hand, and reach for the other elbow with his right.



(c) and (d) In almost the same movement, the defender moves in for his yoko-tomoe-nage.





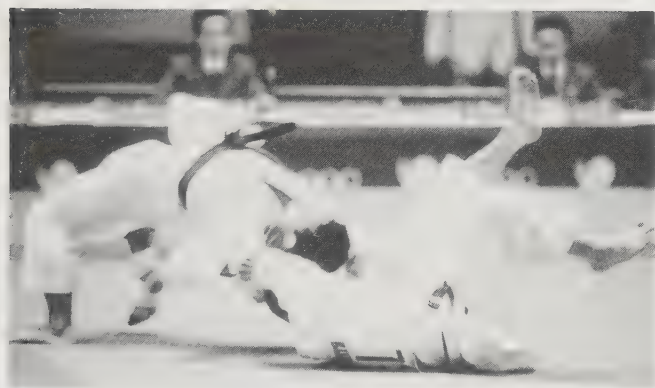
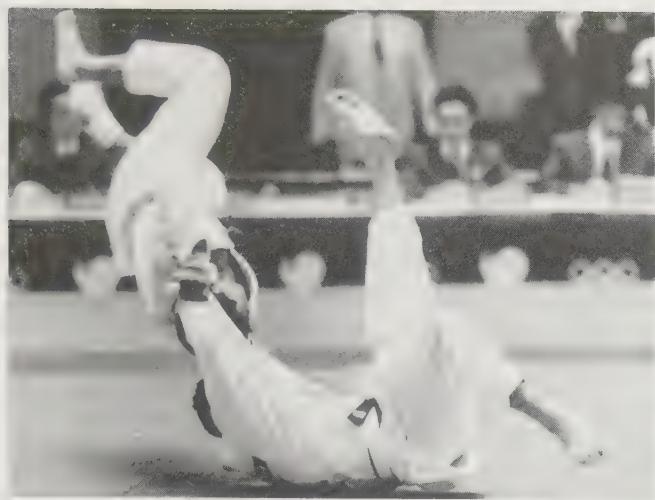
(e) The arm control is more difficult in circumstances like this where there is no jacket to hold on to, but the elbow control can still be effective.



(f) and (g) The foot is well-placed in the groin and the attacker is well on his way.



Fig 51 Asano (USA) uses a two-foot tomoe-nage to overcome his opponent from Taipei.



Competition Tomoe-nage

One of the most memorable contests of the 1988 Olympics in Seoul was in the first round of the men's light middleweight (under 78 kilos) event. Byoung-Keun Ahn, one of the heroes of Korean judo having won the light-weight titles at the 1984 Olympics and 1985 World Championships, set out to try his luck at the higher weight.

He had what seemed on paper a useful warm-up fight in the first round against the relatively youthful talent of the Belgian,

Johann Laats, who had won the World Junior Championships, but had not made a lasting impression at senior level.

In the very first exchange, Laats attacked Ahn with an immensely fast yoko-tomoe-nage which caught the experienced Korean totally by surprise. He was flipped over so quickly on to his back – or so it seemed to the stunned Korean audience – that few would have disagreed with the immediate response of the referee, which was to proclaim ippon.

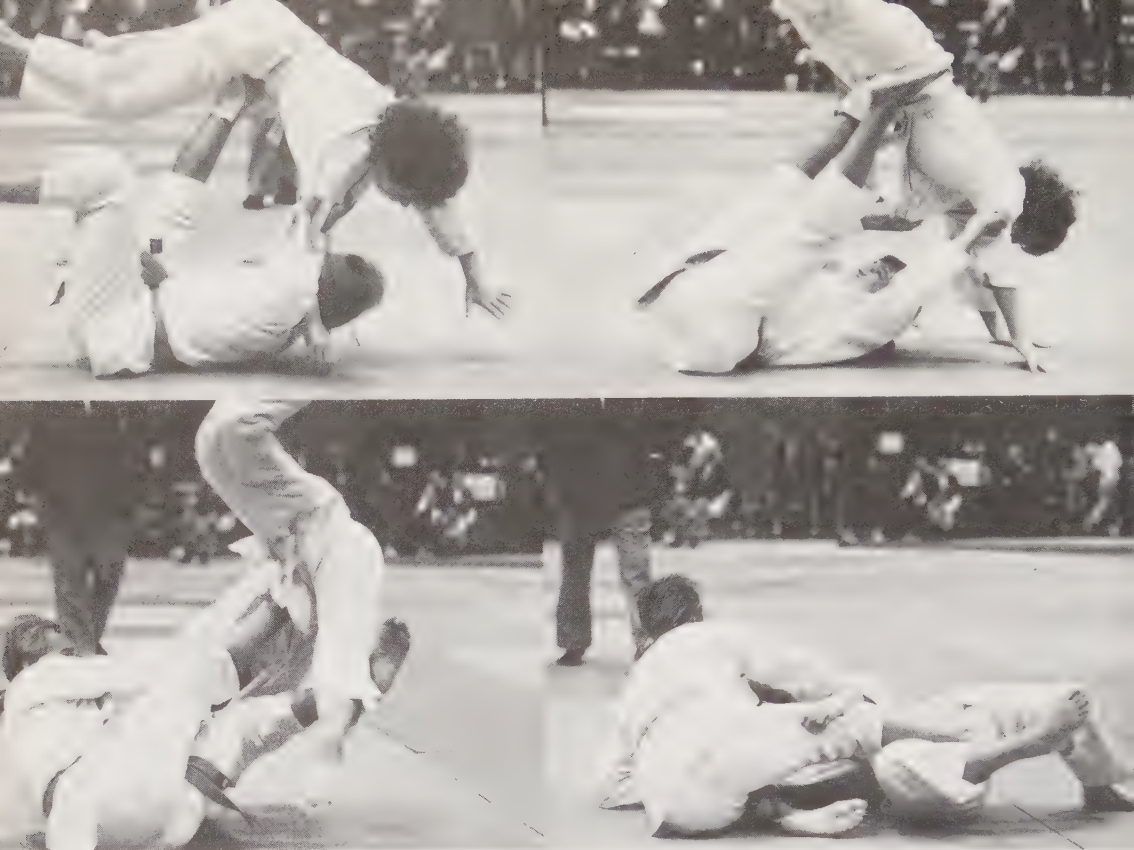


Fig 52(a)–(d) Triple World Champion Karen Briggs (Great Britain) throws her strongest domestic rival Anne-Marie Mulholland with tomoe-nage to win the 1986 Commonwealth games.

Laats leaped up in jubilation, while an aghast Ahn couldn't quite believe what had happened. However, the two corner judges were also quick to give their judgements and downgrade the ippon to waza-ari, to which the referee duly complied.

In the confusion that followed, the crestfallen Laats found himself under siege by Ahn who fought with the abandon of a man who had come back from the dead. Inch by inch, minute by minute, he wore down the defences of the Belgian, and eventually won with a hold-down.

Though it looked on the day very much as if the waza-ari score was something of a face-saver, photographic evidence subsequently showed that it was correct. Ahn had been caught by the yoko-tomoe-nage, but with remarkable presence of mind had gymnastically controlled his downward trajectory

so that his feet landed first, followed a fraction of a second later by his head. His back did not touch the ground.

This was a perfect example of the use of the bridge against tomoe-nage. It is a dangerous manoeuvre for the competitor and has caused numerous headaches among referees who are unsure about how to score it. The official standpoint, however, is quite clear – even if the back doesn't touch, waza-ari can be given.

The issue had been raised periodically during the development of judo in the post-war period, but it was highlighted by the contest between Shozo Fuji and Yoshimi Hara in the final of the 1975 under 80 kilos category of the World Championships. Fuji threw Hara with tomoe-nage (see page 90) and even though he partially lost control of the throw Hara was still forced to engage in quite extreme gymnastics – a headstand is an



Fig53 Karen Briggs throws Anna Maria Volvano (Italy) for ippon in the opening round of the 1986 Women's European Championships in London.

inadvisable answer to tomoe-nage – to prevent being thrown for ippon.

By the old rules, if the back did not touch the technique did not warrant a score. Thus it was in order to discourage the kind of bridging gymnastics increasingly seen in competition that the rules were changed so that a high score could be awarded even if the back did not touch the ground.



Fig 54 Here we see the 1987 World Champion Michael Swain (USA) using a standard yoko-tomoe-nage against Sven Loll (GDR).

The other main area of competition controversy surrounding tomoe-nage concerns the negative action – dropping to avoid an attack, rather than to initiate a proper attack. The scenario is a common one – a player under pressure, or in an ill-advised attempt to take his opponent to the ground, drops into a tomoe-nage without affecting the balance of his opponent at all. Another frequently observed version is when a player, under pressure on the red area of the mat, especially in the corner, tries to drop into a tomoe-nage, perhaps to avoid stepping out. If part of his body goes out of the area as he attempts to throw, he will be penalised.

Both of these examples are desperation plays seen in virtually every major event, and the line between a legitimate attack and tactical play is often a very fine one.

Nevertheless, tomoe-nage and yoko-tomoe-nage remain among the most exciting of throws to do and watch, and they frequently feature in the stories that still do the rounds when seasoned fighters meet. What such stories show is that interest in tomoe-nage has not diminished, and that indeed a wide range of players, from Britain's light-middleweight Neil Adams to France's middleweight Fabien Canu (both world champions) are showing that the technique is not exclusive to lighter weights. The future of this most popular of sutemi-waza thus seems secure and the following photographs, taken from a variety of competitions over the years, will attempt to demonstrate why.



Fig 55

Fig 56 This photograph shows a well-controlled yoko-tomoe-nage at the 1981 European Championships in Debrecen, Hungary.

Fig 55 Ezio Gamba (Italy) producing a powerful throwing action from the leg against Paritchev of the Soviet Union in the 1983 European Championships.



Fig 56

Fig 57 Robert van de Walle, Belgium's versatile light-heavyweight 1980 Olympic Champion, throws Artur Schnabel (West Germany) with tomoe-nage in the open category of the 1981 European Championships in Debrecen, Hungary.



Fig 57



Fig 58(a) and (b) The 1987 World Champion Yosuke Yamamoto (Japan) used a standard yoko-tomoe-nage against Udo Quellmaz (East Germany) in the 1988 Olympic games. This time Quellmaz managed to spin over his outstretched hand to prevent a score, but he was caught with the same throw for *waza-ari* the next time.

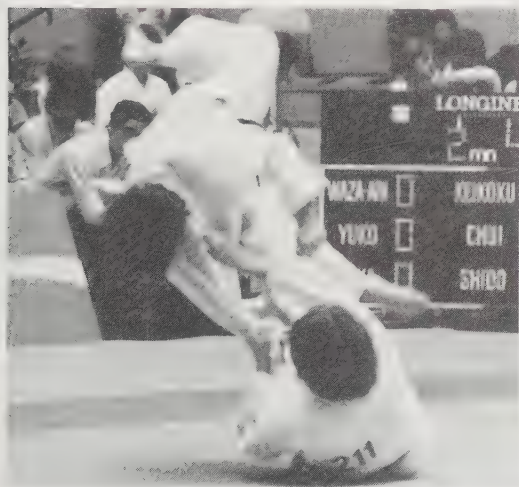


Fig 59(a) Karen Briggs (Great Britain) throws Joanna Majdan (Poland) with yoko-tomoe-nage using her foot-sweep action to complete the throw. This exchange took place at the 1982 World Championships in Paris, when Briggs won her first world bantamweight title.

(b) A similar action seen in a subsequent competition.

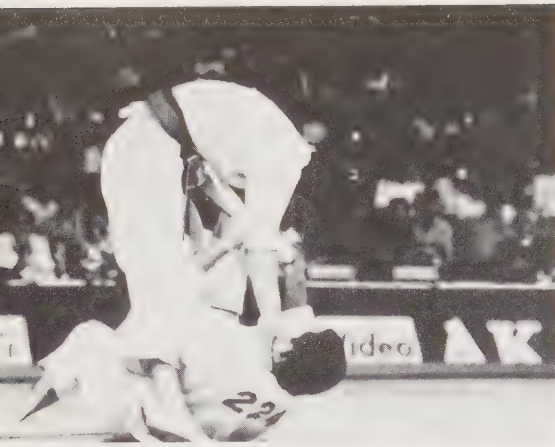


Fig 60(a)–(c) Thierry Rey, France’s 1980 Olympic Champion, expected a tomoe-nage from me in the preliminary rounds of the World Championships in Maastricht, 1981. He must have been pretty confident that he could stop it – after all, he had already stopped Moriwaki’s yoko-tomoe-nage in the 1979 World Championships, and had gone on to win the title. As it was, I did manage to take him over for a part-score using tomoe-nage, though I eventually held him down for ippon.



Fig 61 The last moment of my furikotomoe-nage in the final of the 1981 World Championships in Maastricht against Nicolae (Romania). I was confident before the contest began that I would be able to use it because I had never fought him before. He would have seen it in action, but that is a very different matter to experiencing it. I attacked quite near the beginning of the contest. Nicolae

moved with the throw so comfortably that it worked too well – he went over the top smoothly and overspun. The throw had all the height of an ippon, but he landed on his side. When the referee gave only a koka, the crowd started booing, but even the corner judges only increased it to yuko. By then I was already following up strongly in newaza, and I held him down.

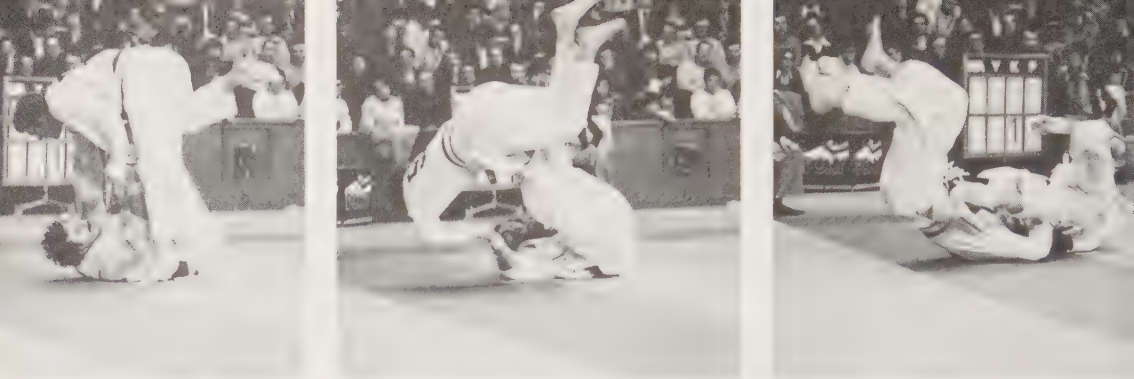


Fig 62(a)–(c) Jean-Luc Rougé proves that tomoe-nage can be used very effectively by tall men. Here he throws Kazatchenkov (Soviet Union) for ippon in the final of the 1977 Tournoi de Paris. Rougé learned yoko-tomoe-nage for the first time in 1971 when practising in Japan at the Kodokan. He had seen Kawaguchi use it in competition in the 1960s, but didn't work on the nuances of the technique until Kawaguchi himself demon-

strated to the French squad that travelled to Japan to train. Patrick Vial, European bronze medallist, was the first European consciously to add yoko-tomoe-nage to his repertoire, and he used it with some success throughout his competition career. It was with yoko-tomoe-nage that he threw Vass Morrison (Great Britain) when he won a bronze medal at the Moscow Olympics in 1980.

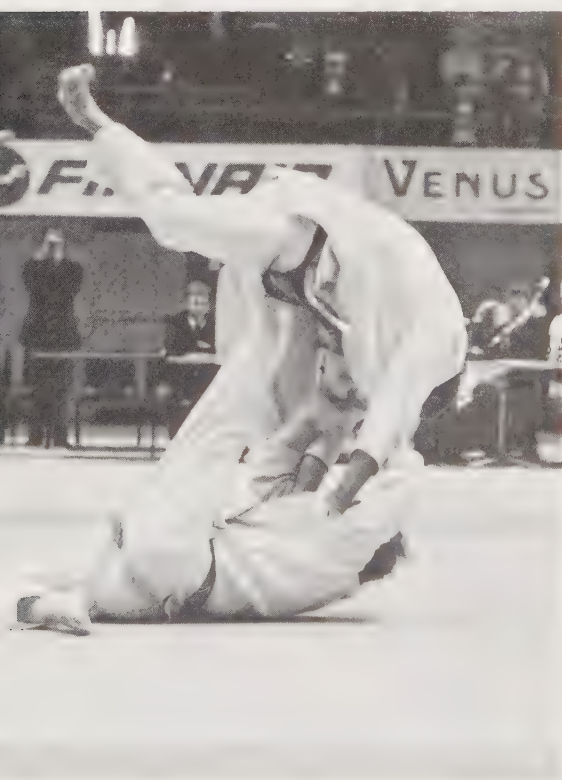


Fig 63 Dietmar Lorenz (East Germany) was a light-heavyweight who did consistently well in the open-weight category. Here we see him using tomoe-nage in the 1978 European Championships in Helsinki, the year he won both the open-weight and the light-heavyweight categories.

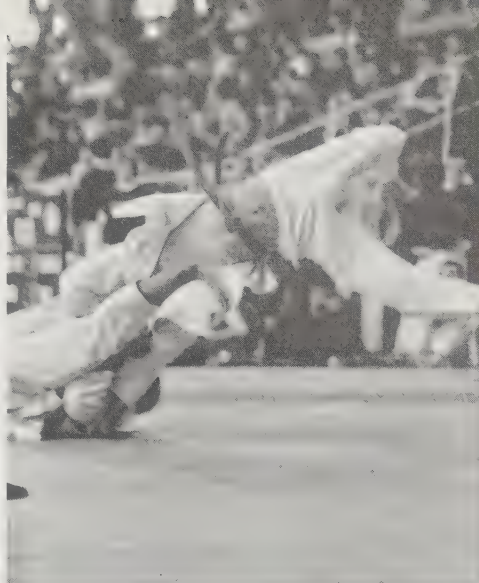


Fig 64 and Fig 65 Adams gets his opponent into the handstand position and then brings up his other leg to control the final part of the throw at the 1988 British Trials.

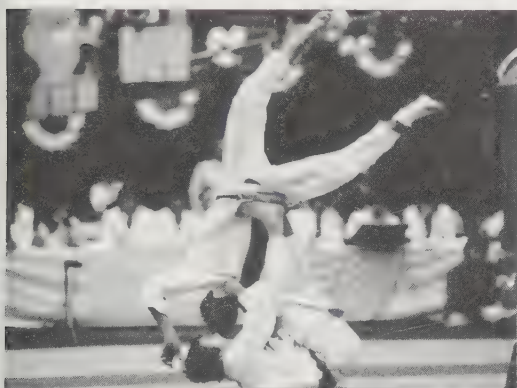


Fig 66 Neil Adams (Great Britain) against Georgio Vismara (Italy) at the 1985 World Championships in Seoul.

Fig 67 Kerrith Brown (Great Britain) throwing Amstulz (Czechoslovakia) in the 1982 European Championships at Rostock.

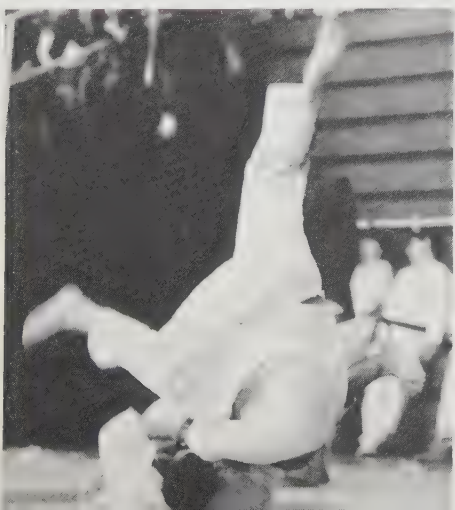


Fig 68 Paul Ajala (Great Britain) throws with yoko-tomoe-nage, and by bringing up his other leg, can move smoothly into newaza. This photograph was taken at the 1988 British Trials.



Fig 69(a)–(d) This photograph sequence shows the incomparable Shozo Fuji (Japan) in action, throwing Hara (Japan) in the final of the 1975 World Championships in Vienna. It seems at first as though Fuji has lost control,

but the powerful throwing action coupled with the deft control by the legs, forces his compatriot to bridge wildly to prevent the ippon. Fuji won four world titles in all – 1971, 1973, 1975, 1979.



Fig 70 Fuji used tomoe-nage again in the 1979 World Championships when he threw Bernard Tchoulllyan (France) in the final to win his fourth title. Note the exceptional depth of entry Fuji managed when using his tomoe-nage – even against an opponent of the quality of Tchoulllyan.

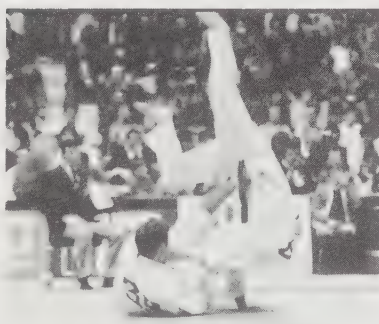


Fig 71(a)–(c) Pesque (France) throws Toma (Romania) with tomoe-nage, spinning on his back to off-load his opponent.

Fig 72(a)–(e) Not all tomoe-nage throws conform to a particular pattern. Shinji Hosokawa, the 1984 Olympic Champion, here attacks Kevin Asano (USA) in the 1988 Olympic games with a tomoe-nage that has involved a side entry but also a traditional over-the-top throwing action.

Note how Hosokawa attempts to control the direction of his opponent's fall with both feet. (In the event, Asano managed to avoid conceding a score by a remarkable twist-out on the head!)

Hosokawa's entry, incidentally, is from an initial back-step. Holding his opponent with a left-hand grip, he steps back with his left foot, drawing his opponent on to him, and then swings in, using his right leg as the throwing leg. The left leg then follows to add extra push and control.

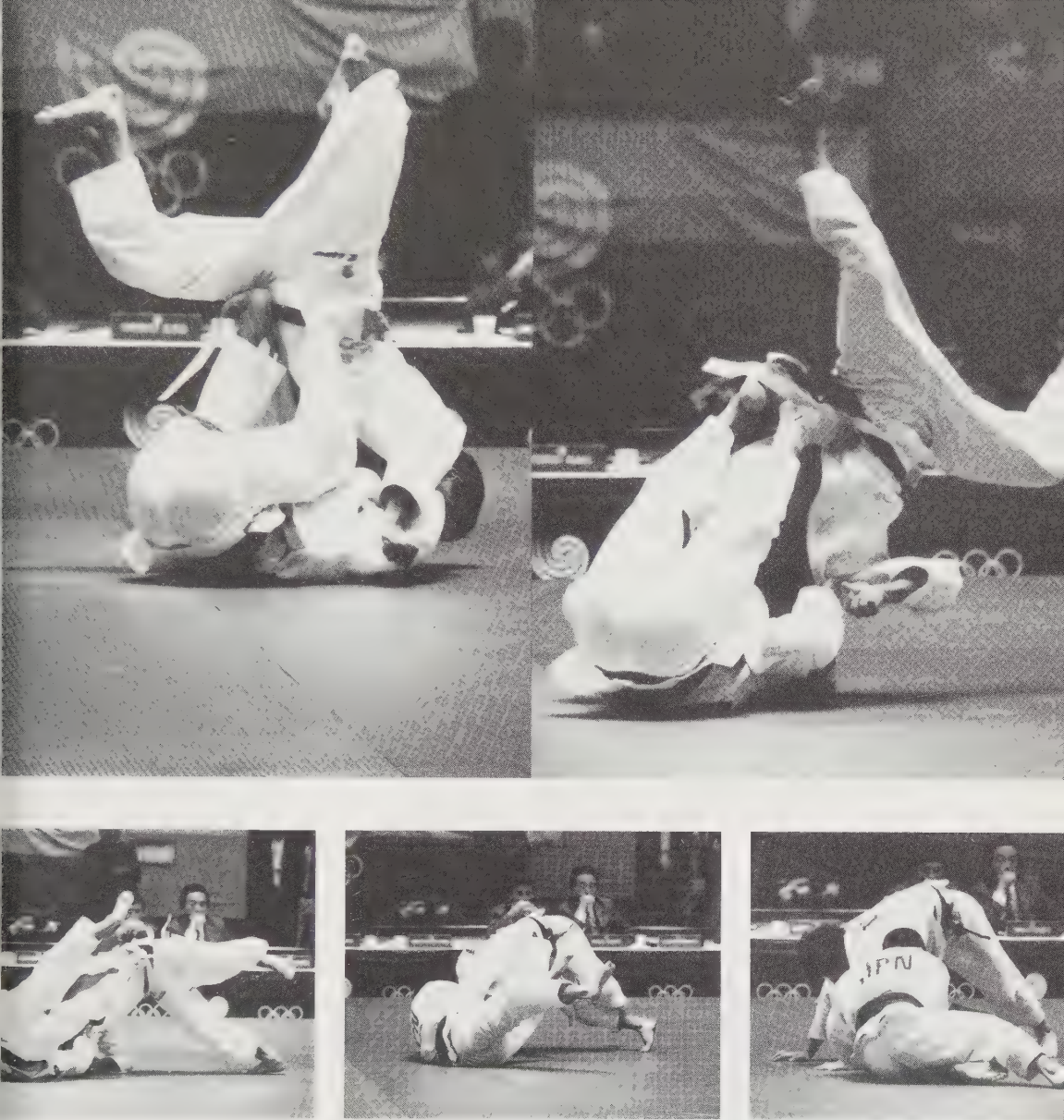


Fig 72(a)–(e)

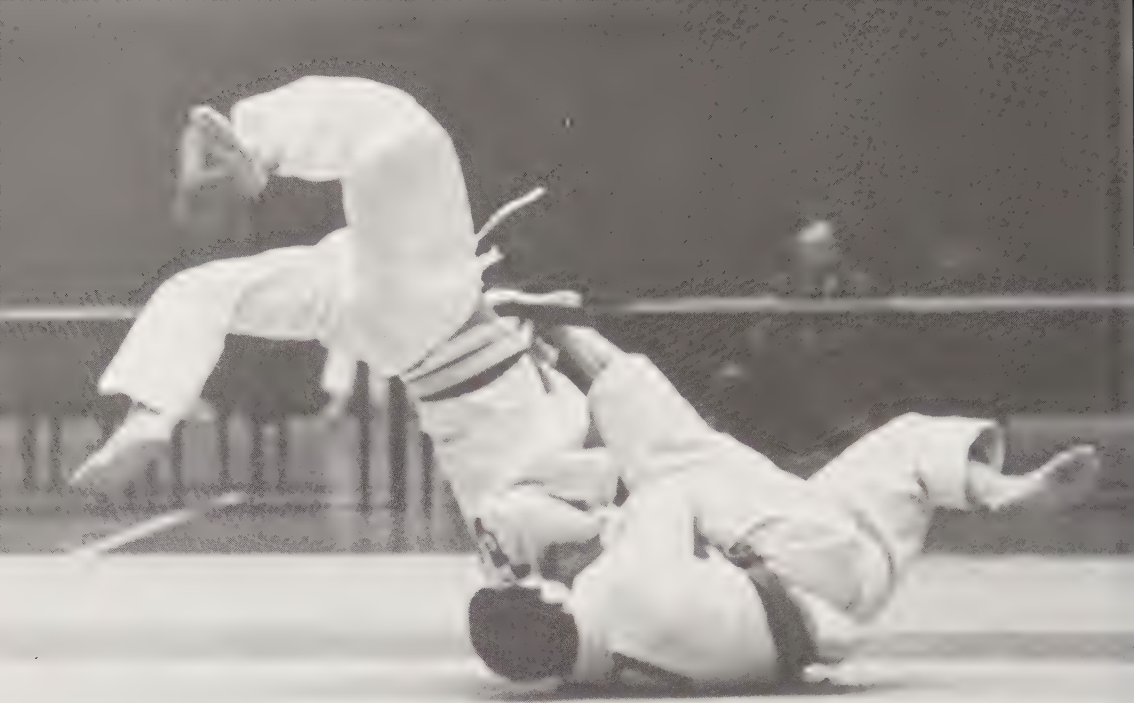
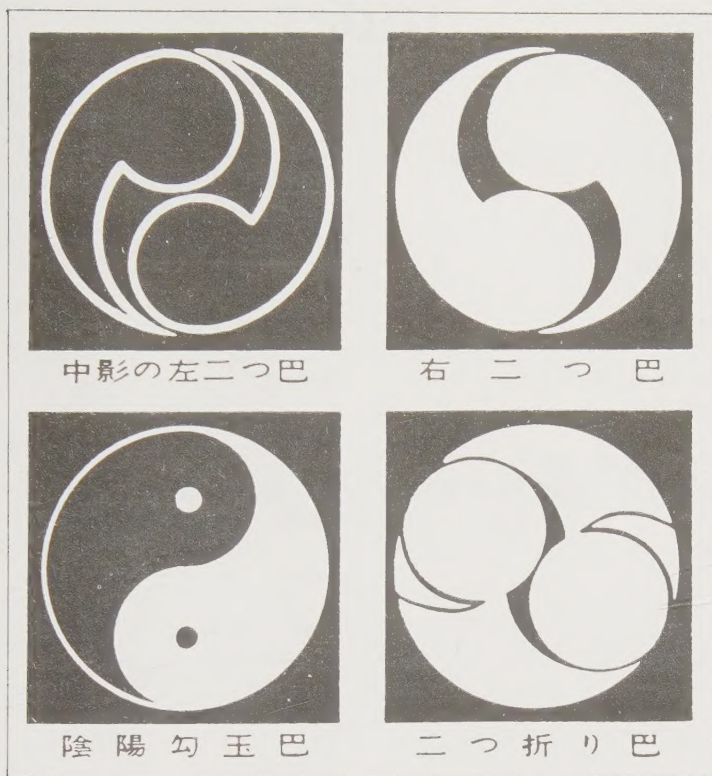


Fig 73 (above) Moriaki Moriuchi (Japan) uses tomoe-nage to throw Andy Hough (Great Britain) for yuko at the 1977 Tournoi de Paris. It is interesting to note the longevity of a fighter's technique: many future world champions are first seen at the Tournoi de Paris, and show their techniques there. Four years later, Moriuchi was still using his yoko-tomoe-nage to great effect, winning his world title in 1981 – with tomoe-nage among other techniques.



Fig 74 (left) Kerrith Brown (GBR) avoids a double-leg tomoe-nage attack from Yoshitaka (JPN), the eventual 71-kilos Champion at the 1988 Tournoi de Paris.



Afterword

In this book, I have set out the main techniques with which the tomoe-nage specialist must be familiar, though of course he or she will primarily use just a few. However, it cannot be the definitive book on the technique because tomoe-nage in all its forms is developing rapidly – judo at its best does not stand still.

This most intriguing aspect of the sport is vividly demonstrated in the opportunity the book has given me to include new techniques developed by my students and others in

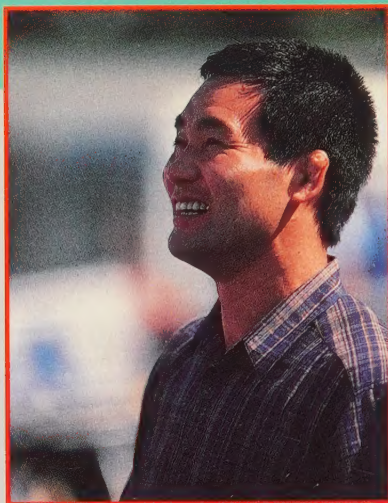
Japan and elsewhere. Ten years from now this book will probably need double the pages to cover all the new variations, for there is little doubt that tomoe-nage will retain its prominent place in competition.

Nevertheless this is, I believe, the first time that a single book has been devoted to this one throw. In preparing it I have enjoyed retracing my own steps and condensing nearly two decades of interest in tomoe-nage. I hope it will stimulate others to take up one of the classic throws of judo.

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Tomoe-nage is one of the best known of all the classic judo throws and a worthy 'Masterclass Technique' for the practising judoka to study. A dramatic sacrifice throw, it is particularly popular among lightweight and middleweight players in both men's and women's judo, at competition level and in general club practice.

Katsuhiko Kashiwazaki is uniquely qualified to help the judo player master this technique. World Featherweight Champion in 1981 and five times All-Japan Weight Category title-holder, Kashiwazaki is widely respected as an authority on all forms of tomoe-nage. He developed his own spectacular version of the throw, the furiko-tomoe-nage, which he used to great success against much heavier men in open-weight team championships and to help him win the World Championships in Maastricht.

His teaching credentials are equally impressive. As well as touring the world demonstrating judo techniques, he helped set up the renowned International Budo University where he now teaches.

In *Tomoe-nage*, Kashiwazaki traces the development of the throw from its earliest beginnings in ju-jitsu right through to its modern forms, drawing on rare archive material and superb competition photographs of the throw. He offers detailed instruction on hon-tomoe-nage, the many forms of the ever-popular yoko-tomoe-nage, and outstanding sequence photography of the skills and moves. This is the first time such a comprehensive study of tomoe-nage has been compiled.



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